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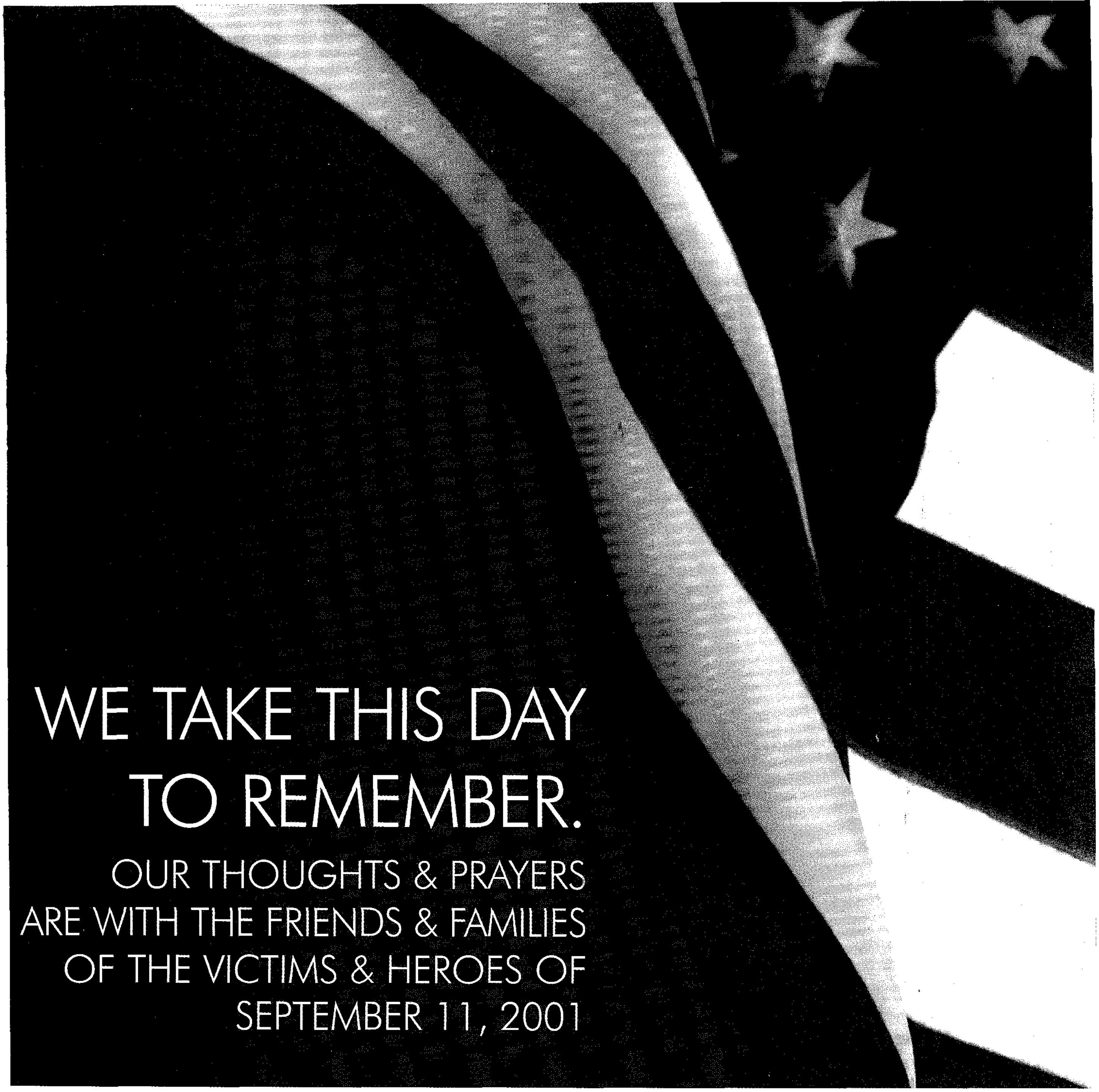

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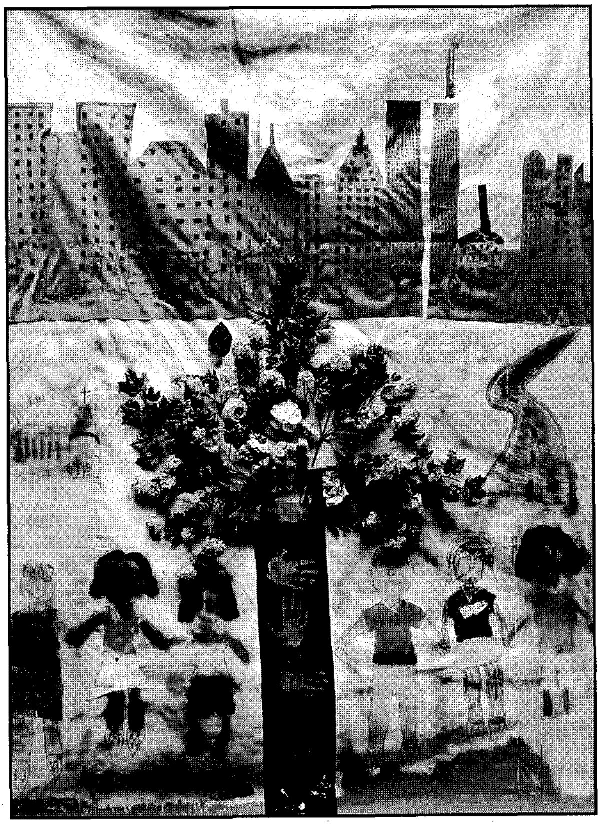

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September 16, 2002

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ON THE COVER: PHOTOGRAPH BY MARTY WEISS FROM *HERE IS NEW YORK: A DEMOCRACY OF PHOTOGRAPHY.* PUBLISHED BY SCALO PUBLISHERS. ©2002 BY THE PUBLISHER.

> "I knew then that we would feel this pain, that it would just ripple out all over this city, all over the state, all over the country, and **all over the world . . .**"
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PHOTOGRAPH BY MICHAEL LISNET.

According to AARP's "Top 50 Hospitals" list,
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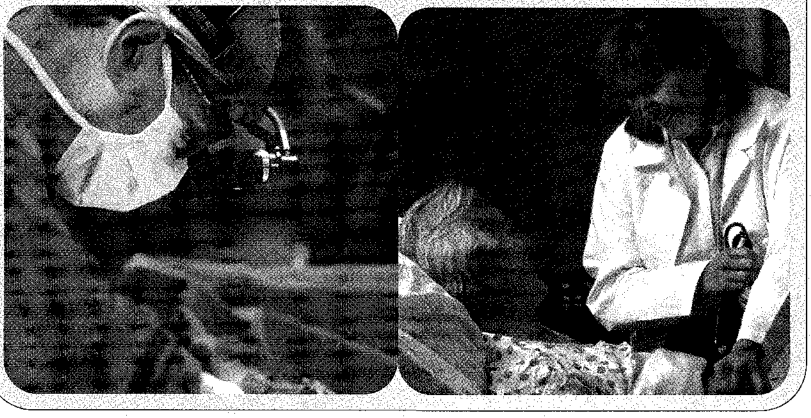

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J. Max Robins, TV Guide

"A Life-Affirming Film"
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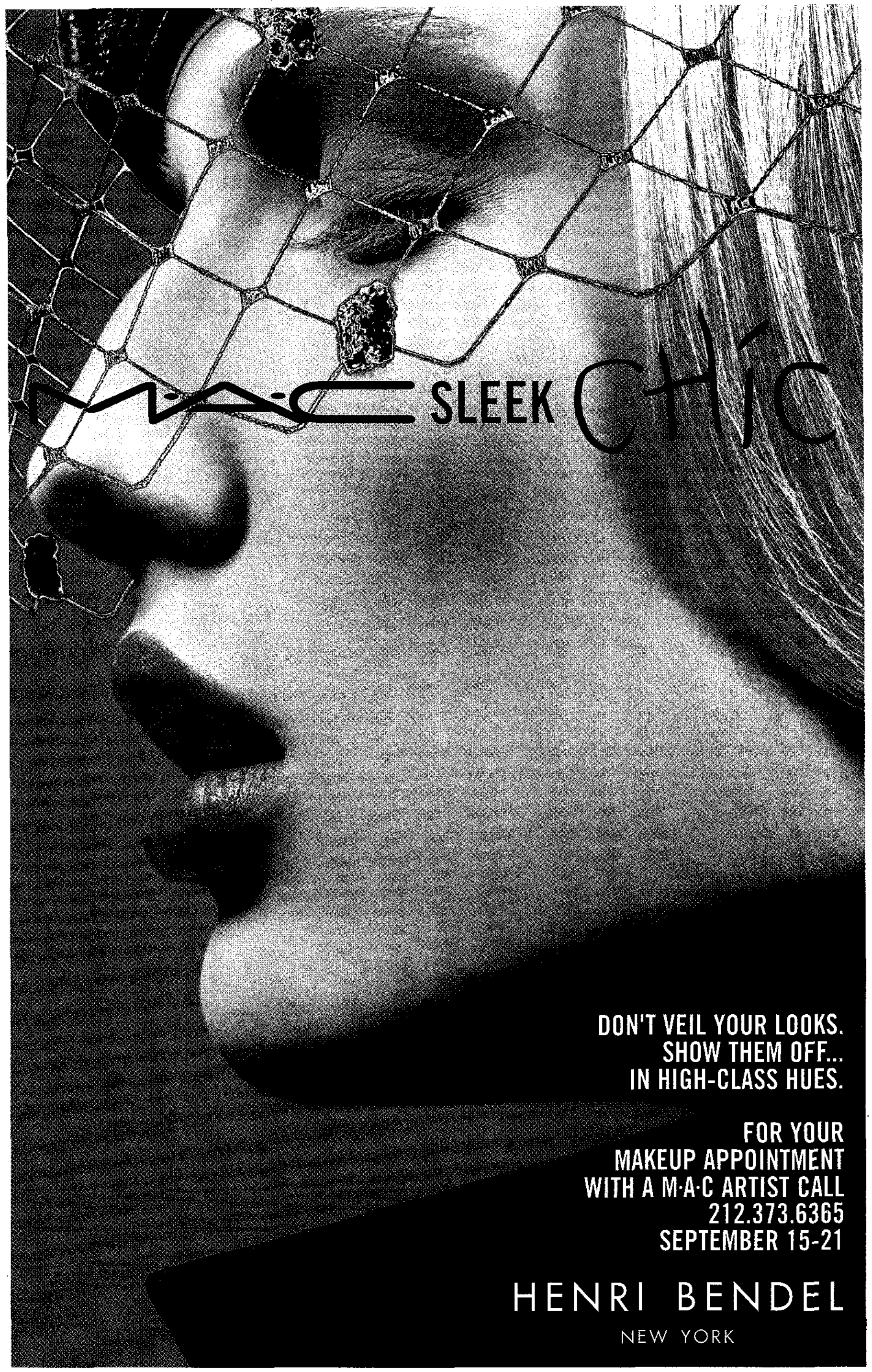

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Letters

> The mayor's proposed smoking ban is an attack on our civil liberties.
> —Jessica Jones

Butting In

I agree with Jay McInerney that the mayor's proposed smoking ban is an attack on our civil liberties ["Gotham: Manhattan Lights," August 26–September 2]. If the health police are successful in attacking smokers, they will move on to other things, like junk food and obesity, and perfume, and anything else they don't like. The restaurant and bar owners should be allowed to decide for themselves if they want to accommodate smokers, and then the public can choose where they want to take their business, and servers and bartenders can choose where they want to work. I don't like it when people talk loudly into their cell phones on the bus, so I don't take the bus anymore. I don't like screaming kids, so I don't go to Disneyland. No one is forcing anti-smoking patrons and servers to go into restaurants that allow smoking.

Jessica Jones, MANHATTAN

ENDANGERED SPECIES? Smokers in the city.

Would someone please inform Jay that his cigarette habit is really a cigarette addiction? And yes, Jay, maybe it is time for you to seek out another city to live in. I am tired of sucking in the death sentence you would impose on innocent people. And yes, I am that bartender that you have been blowing your smoke at all these years.

Richard Toes, MANHATTAN

Bravo, Jay. What attracts a large number of tourists to New York is the city's nightlife. Many high-spending Euros will be thinking twice before hopping on a plane to party (and shop and dine) in New York if the new anti-smoking proposal goes through. This isn't L.A.: Our bars and clubs don't have "smoking patios" like their left-coast peers, so this is going to hit businesses in New York much harder than it did when California bars went smokeless. This proposal is another assault not just on the rights of smokers but on the livelihood of many, many more beleaguered New Yorkers, who will lose their jobs in bars, nightclubs, shops, and restaurants. Couldn't Bloomberg postpone this at least until the city's economy recovers? In the meantime, couldn't stricter ventilation laws suffice?

Dowie Jones, MANHATTAN

Yes, Jay, there *is* an opening for governor in Sacramento, where we've had the good sense to ban public smoking pretty much everywhere. The other day, my little granddaughter saw a cigarette butt on the sidewalk and had to ask my daughter what it was. That's how rare smoking is in our lives. The restrictions helped my husband and my best friend to quit. As for Mr. Bloomberg, if he were on the ballot here, I would vote for him in a New York minute.

Deborah Gordon, SACRAMENTO, CALIF.

Here's a compromise: I propose that effective January 2003, all new bars and restaurants be 100 percent smoke-free, but that all existing bars and restaurants be smoker-friendly.

Ernie DeGraw, GENEVA, N.Y.

The "China Daddy" Syndrome

Although I feel compassion for Camille Colvin, she is hardly a blameless victim ["The Lost Boy," by Lisa DePaulo, August 26–September 2]. She was the first to kidnap the couple's child, yet it was her ex-husband who was made to suffer the humiliation of supervised visits with his son. Guo Rui requested alimony from his wealthier ex-spouse; it was Ms. Colvin who offered up parental rights to their son as a salable item. Mr. Guo's one seemingly incontrovertible right—the right to be called Daddy by his only son (as opposed to "China Daddy")—was stripped away by Ms. Colvin without apparent concern for the emotional impact such an action would have on either father or son. It seems to me that Camille Colvin created the "all or nothing" choice forced upon Guo Rui. Not surprisingly, he chose "all."

Adeena Dworkin, MANHATTAN

It would seem that only after Camille Colvin got a taste of her own medicine—that is, after her husband kidnapped their child and took him to another country—did she stop to ask herself what would be in the best interests of the child, since it's not until the end of the article that she says: "We have to start to think, 'What's right for him?' "

Emily Tan, MANHATTAN

I am Chinese and have lived in New York City for the past twenty years. After reading the article, I mentioned it to two Chinese women who live here now. One thought the mother was very naïve; the other just laughed. We sympathize with Ms. Colvin's situation, but the only way she could have kept the child was to have severed all ties to China once back in the States. To think that the father would give up the child for $60,000! No Chinese person would believe it.

Terence Teng, MANHATTAN

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A MEDIA CENTRAL/PRIMEDIA PUBLICATION

Intelligencer

By Marc S. Malkin

CBGB R.I.P.? Maybe, Thanks to NYU

Is legendary punk landmark CBGB in danger of being demolished and replaced by NYU dorms? Rumors have been flying that the university is plotting to buy the building to make way for more student housing. Since opening the club nearly 29 years ago, **Hilly Kristal** has been credited with jump-starting the careers of the Ramones, the New York Dolls, and Blondie. NYU is already constructing a thirteen-story dormitory right next door to the club. This wouldn't be the first historic nightlife site to be put out of business by the school: NYU razed the Palladium on 14th Street to build a sixteen-story dorm in 1999. Neither Kristal nor CBGB's landlord, **Muzzy Rosenblatt** of the Bowery Residents Committee, says he's heard from NYU. But Kristal isn't sure what the future holds for his club. "They could triple my rent when my lease expires in three years," he told us, "so I'm going to start exploring my options."

Life Is an Auction for Liza and David

Liza Minnelli is cleaning house by auctioning off a huge chunk of her belongings next month. Among the 1,000 items Minnelli will offer on Gottahaveit.com beginning on October 23 are Chanel and Halston couture clothing, costume jewelry, original costumes from the movie *Cabaret*, and even the Golden Globe nomination plaques she got for *Arthur* and *New York, New York*. "Since she and **David Gest** got married and have it in their heads to adopt a child, they decided it was time to give everything back to the fans," **Robert Schagrin**, president of Gotta Have It Auctions, told us last week. Gest isn't getting rid of much of his own stuff, though. Schagrin says he's only thrown in a few items, including the first-ever Best Actress Oscar, presented to Janet Gaynor in 1929. The auction kicks off right before the premiere of the couple's new VH1 reality show, *Liza and David*, slated for November, and Schagrin expects the loot to fetch at least $1 million. The least expensive item? You could probably get a piece of the costume jewelry for about $80.

Kid's Rocky Ride in the Hamptons

Even **Kid Rock** has learned how hard it is to get around the Hamptons without your own car. While staying at Lava Records honcho **Lee Trink**'s Southampton home over Labor Day weekend, he decided to visit Atlantic Records boss **Ahmet Ertegun**. Opting not to take his tour bus, he spent about an hour calling various car services looking for a limo and a private driver. When none were available, he downgraded and asked for a Town Car. But alas, none of those were on hand, either. Finally, he was able to secure a cab—a beat-up station wagon—to take him to Ertegun's. But then he needed a lift to *Stuff* magazine's party at the PlayStation 2 house in Sag Harbor. He ended up on the phone for yet another hour looking for a ride. This time, however, there wasn't even a cab available. Finally, a staffer working the party was sent to get the rocker in his pickup truck.

Hell Hath No Letter From Monica

Don't look for that infamous note **Monica Lewinsky** wrote to **Bill Clinton** in *Hell Hath No Fury: Women's Letters From the End of the Affair*, an anthology of letters edited by **Anna Holmes**. Although the galleys of the book that publisher Carroll & Graf sent out included the missive Lewinsky wrote to Clinton six months before their affair became public, Carroll & Graf's legal team advised the publisher to pull it, reasoning that Lewinsky could sue because she didn't give permission to print the note, a source tells us. Yet the letter is quoted in the Starr Report and, oddly enough, another Carroll & Graf book published two years ago called *The Mammoth Book of Private Lives*. A rep from the publisher explained that Carroll & Graf had only distributed *Mammoth*, not published it, so it hadn't worried about permission issues. Holmes declined to comment but told us that the Lewinsky letter will nevertheless be read on October 24 during a fund-raiser for Housing Works, an AIDS housing group.

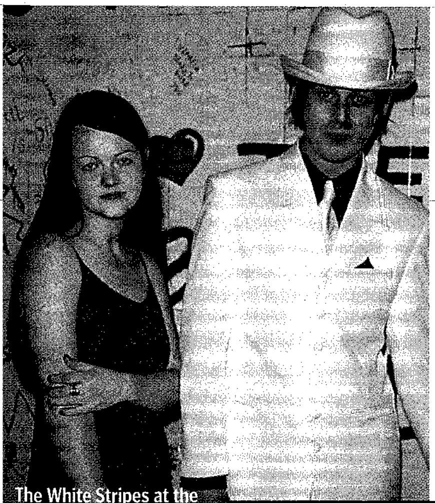
What Becomes a Supermodel Most?

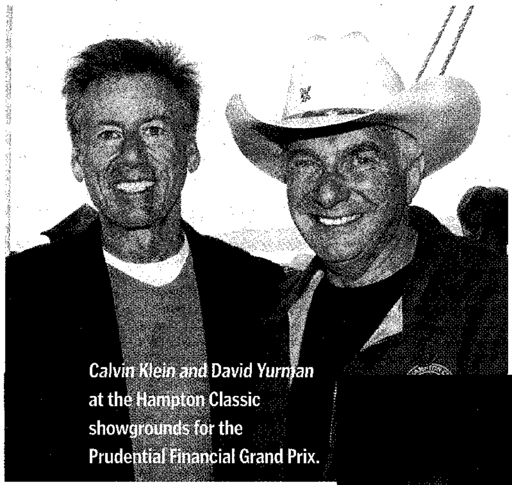
Don't look for **Gisele Bündchen** to be joining PETA anytime soon. Following in the footsteps of **Elizabeth Taylor**, **Diana Ross**, and **Barbra Streisand**, the Brazilian bombshell is the latest beauty to be the face—and body—of the Blackglama-mink "What Becomes a Legend Most?" advertisements. The campaign—due to debut in November—was shot in mid-August at Vasquez Rocks, near Los Angeles. The agency spearheading the ads, Laspata/DeCaro, didn't let any of the crew know where they'd be headed until the night before because they were worried that animal-rights activists would try to disrupt the shoot. In addition to the estimated $500,000 Bündchen was paid for the fourteen-hour day, we hear **Edward Brennan**, president of American Legend Mink—Blackglama's parent company—gave her two of the five mink coats she modeled. Total value? Around $250,000.

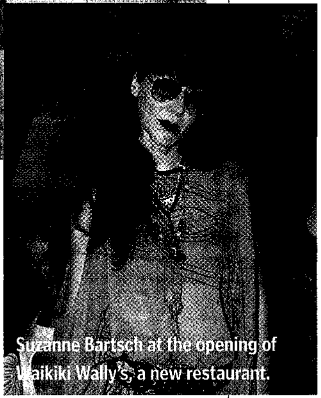
With Catherine Townsend.

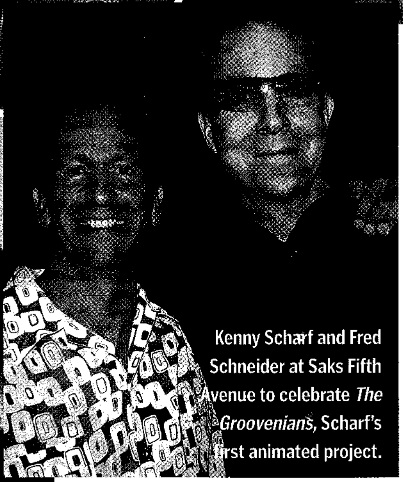
PHOTOGRAPHS: FROM TOP, DAVE PARKER/ALPHA/GLOBE PHOTOS; BERLINER STUDIOS.

Scene


The White Stripes at the Tribeca Grand Hotel for Jimmy Fallon's party following the MTV Video Music Awards.


Calvin Klein and David Yurman at the Hampton Classic showgrounds for the Prudential Financial Grand Prix.


Suzanne Bartsch at the opening of Waikiki Wally's, a new restaurant.


Kenny Scharf and Fred Schneider at Saks Fifth Avenue to celebrate *The Groovenians*, Scharf's first animated project.

Enrique Iglesias and Michelle Branch at Tribeca Rooftop for a party hosted by Iglesias and Doritos.

Jennifer Esposito at *Maxim* magazine's party at Trust celebrating the tenth anniversary of *Reservoir Dogs*.

David Gest and Liza Minnelli at Denise Rich's home.

Marcela and J. C. Chasez at *Stuff* magazine's Stuffland Carnival at the PlayStation 2 House.

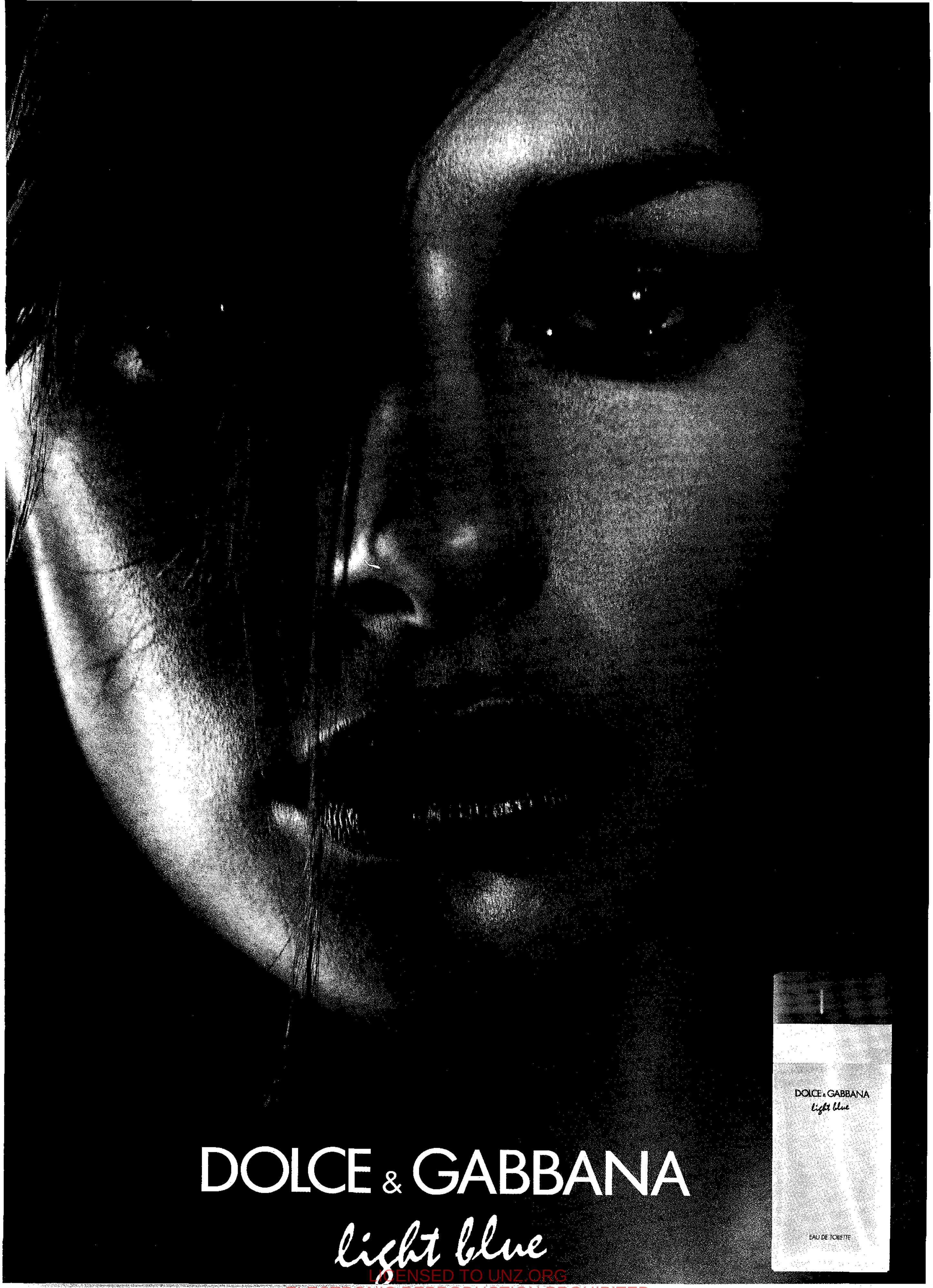
Tom and Kathy Freston with Russell Simmons at Café St. Bart's for an MTV Video Music Awards after-party hosted by *Blender* magazine, Island/Def Jam Records, and Pony.

Liza's Rich Pageant

Bad weather and scandalous press did little to dampen the spirits and resolve of hostess **Denise Rich**, who tossed a Labor Day weekend party at her Southampton home for the G&P Foundation, which raises money for cancer research. A performance by mother-to-be **Liza Minnelli** was the night's highlight, and she belted out a medley of songs including "New York, New York" and "Cabaret," to the cheers of guests like **Marisa Berenson**. The grand finale? **David Gest** onstage for a public serenade and smooch.

Also on hand was **Marty Richards**, who recently finished the film version of *Chicago*. "When you see **Richard Gere** tap-dance and strip, you're going to flip," he predicted. The party was particularly interesting for **Natalie Cole** because it was her first time in the Hamptons. "I thought this was some snotty, pooh-pooh place, and it probably is, but I have Denise as a friend, so I get to relax and enjoy it," she explained. Financier **David Koch**, who is a lot more familiar with the Hamptons party scene, saw the evening as a victory for his neighbor. "This whole turnout demonstrates how many people feel good about Denise Rich," he declared. But Rich felt the spotlight should really be on her friend. "We've come together," Rich said. "But Liza Minnelli is New York, and we need to treat her with more respect." BETH LANDMAN KEIL

Photographs by
Patrick McMullan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James J. Cramer THE BOTTOM LINE

The Morning Line

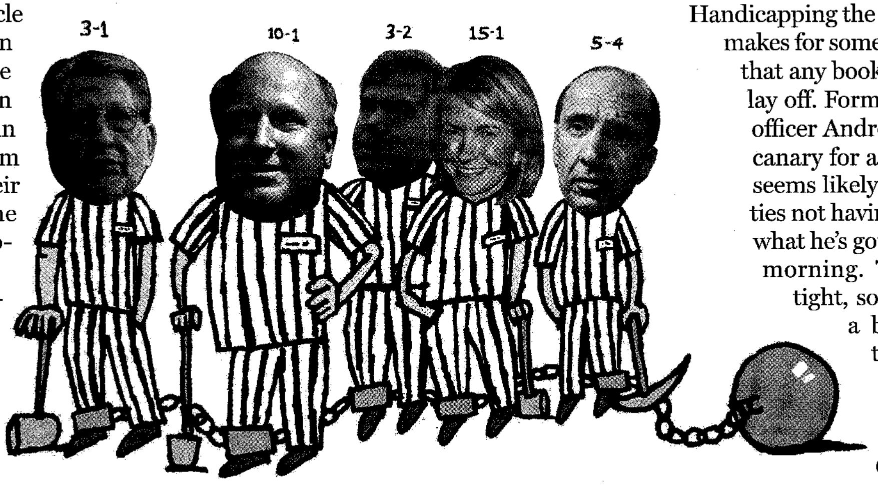
What are the odds that Bernie and Ken and Martha will actually do hard time? The wheels of justice turn slowly, but if you'd care to make it interesting, dive into the betting pool now.

ALL SUMMER, PEOPLE HAVE BEEN SPECULATING about which of America's Most Wanted CEOS will get off and which will spend time in the pokey. I've consulted my white-collar contacts, including many former Harvard Law School classmates, some of whom may be involved in the various defenses and prosecutions, and I've put together the definitive fall betting guide to who's going to be eating the "loaf" next year and who will still be getting good tables at Da Silvano.

A note on the rules. First, all players are innocent until proven guilty. Second, inclusion in this article implies no guilt, but we can still place odds—and the betting windows will remain open—on those involved in the criminal-justice system until the juries return their verdicts. And finally, the odds can change at a moment's notice.

So, let's start handicapping, beginning with the favorites. The most heavily favored to do hard time are the Rigas folks, the ones who ran Adelphia, the cable company, the way Tony Soprano runs the Bada Bing. (The difference, of course, is that Tony Soprano cares more about shareholder rights than the Rigases did.) I would hate to be the lawyers for these guys. When the case began, they were dealing with two hick grand juries, one out in western Pennsylvania and another in western New York. Suddenly, in a bid to get the Feds involved (to appease Wall Street), the authorities booked the Rigases in Manhattan. Instead of facing juries in which half the members would probably know someone who *worked* for Adelphia, they are facing a pool that's dealt with the Dolans and got screwed out of their Yankees broadcasts—in other words, a jury that probably hates cable magnates with a passion—and that could cost the Rigases a few minimum-ten-year terms. If they are lucky. So they're even money: 1–1.

The next person most likely to have a dramatic long-term change in lifestyle is Doc Sam, Dr. Samuel Waksal, the former ImClone CEO who stands accused of letting every other Waksal know to sell ImClone ahead of the public. Waksal got offered an incredibly unattractive deal by the Feds and turned it down, but I think he'll come around, if only to give himself better bunking terms at sentencing. Odds on Waksal's doing some solid time in the pen: 5–4.



You also have to expect some major jail time for the clowns who ran WorldCom into the hole. Scott Sullivan, the former chief financial officer, had the good sense to wear a suit and tie for the perp walk, and he looks to be serving a serious chunk of time for trying to hide a $7 billion fraud. Sullivan: 3–2.

I expect Sullivan will try to deliver Bernie Ebbers, the former CEO, as a way to keep his sentence down to less than a decade. Ebbers is the big kahuna, the man the Feds want more than anyone else. Ebbers claims total innocence, not to mention total ignorance, of everything from the way telecom works to what margin buying is. Weirdly, Ebbers has spent the last seven years telling us how he is the smartest telecom operator in the business and knows more about debt than anyone alive. His "I am stupid" defense seems downright foolhardy, which is why I think he's doomed to spend as much time as Sullivan, if not more, behind bars. He's only a moderate payoff, though, because he's the consummate actor and might convince a jury. Ebbers: 3–1.

Handicapping the folks from Enron makes for some tricky lines, ones that any bookie would want to lay off. Former chief financial officer Andrew Fastow's got a canary for an assistant, so he seems likely to spend his forties not having to worry about what he's going to wear in the morning. The case is airtight, so you can't expect a big payday. Fastow: 3–2.

Higher up, grave disparities of intellect at the CEO level of Enron mean tougher line-making. For example, it's not clear if former CEO Kenneth Lay understood what Fastow was doing; he seems like a nice guy, but a political doofus. Enron's other former CEO, Jeffrey Skilling, understood all too well, but he's just slippery enough that he might get away with it, the "it" being the bankrupting of Enron. If no one will rat out Lay and

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PHOTOGRAPHS: LEFT TO RIGHT, MARK WILSON/GETTY IMAGES; MARIO TAMA/GETTY IMAGES; MARK WILSON/GETTY IMAGES; GEORGE DESOTA/GETTY IMAGES; STEVEN HIRSCH/CORBIS SYGMA. ILLUSTRATION BY SCOTT MENCHIN.

Skilling, the case might be too hard to build. Too bad that August numbers-certification stuff happened a year after Skilling left the company, because his Sergeant Schultz defense—"I knew nothing! I saw nothing!"—may work in his favor. Of course, he probably did know, because he was known for running the company with a hands-on style that makes his denials seem perfectly foolish, but if Fastow doesn't cooperate, Skilling's probably home free.

The Feds might try to bring an insider-trading case against Lay, running CNBC tapes that have him hyping the stock at the same time he was dumping it, but proving that Lay knew the company was falling apart will be hard; he seemed to have no knowledge of anything whatsoever. He's the anti-Ebbers, seemingly completely befuddled by it all, but he still should have known better than to accede to all of his underlings' bizarre wishes. Lay: 3–1.

The state's case against Tyco's former CEO Dennis Kozlowski is tougher to handicap. The pursuers are all grit, but the charge, tax evasion, doesn't lend itself to much jail time. Kozlowski: 10–1.

And finally, there's the matter of Martha Stewart, who's still a no-show at the betting window because she's been charged with nothing. Martha's problem has to do with an initial interview she may have given to the Feds about her ImClone transaction. She apparently insisted that she had entered a stop-loss order if ImClone dropped below $60. That would be terrific for her if there were only some sort of corroboration. But no one can find it. These matters tend to get written down, hence the feebleness of the alibi. I guess Martha simply didn't take the investigating process seriously enough, and by the time she had a real lawyer, Robert Morvillo, the alibi was given. Now, my sources say, the Feds simply feel lied to. They hate that stuff; they take it personally. And so now they want justice, or at least they want to prove to a jury that Martha obstructed them. If they bring that case, a white lie to the wrong guys, she goes down for some short but hard time. If they go after her for insider trading, though, they won't get it. Too many he-said-she-saids to gain any jury traction. Let's call a guilty verdict on obstruction for Martha: 15–1.

Now it's time to place your bets, and let the games begin! ■

James J. Cramer is co-founder of TheStreet.com. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. *e-mail: jjcletters@thestreet.com.*

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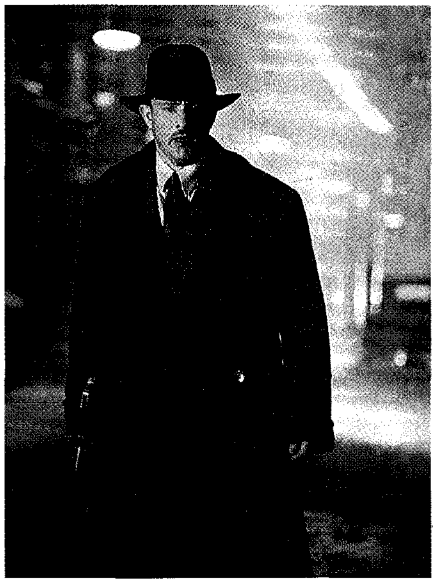
The Boys of Summer

Who really won this summer's box-office sweepstakes? Was it the studio with the testosterone-fueled action hits or the little romantic comedy with a friend in high places?

SONY PICTURES, WITH ITS $1 BILLION SUPER-slate—*Spider-Man, XXX, Men in Black II,* and *Mr. Deeds*—won big this summer. But in Hollywood, box-office numbers always *look* better than they are. Price inflation boosted summer ticket sales 10 percent over last year, but actual admissions were down. And studios are also banking less of the take. Sony had to shell out $700 million to produce and market its $1 billion–plus summer bonanza; and Twentieth Century Fox, despite coming in a respectable second in summer market share, will earn only about $35 million from its *Star Wars* hit, *Attack of the Clones,* because franchise owner George Lucas keeps the rest. With Steven Spielberg's *Minority Report,* which grossed $130 million, Fox and its partner DreamWorks may only break even, because the director and star Tom Cruise pocket a combined 35 percent of the gross.

Viewed from this angle, the season's big winner is Tom Hanks—not just because he collects 20 percent of *Road to Perdition*'s back-end gross but for producing, with his wife, Rita Wilson, the $5 million indie *My Big Fat Greek Wedding.* The IFC film is expected to surpass $100 million, an amazing achievement for a sleeper that opened in only eight cities last April. "They did it the old-fashioned way, with word of mouth," says Disney chairman Richard Cook. "You don't have to be in 3,000 theaters."

The major studios weren't taking any chances, and that may have been part of the problem. Once again, they relied on easy-sell brands: eight sequels, six TV or movie remakes, and six film versions of established books or comics, plus a rash of dumb-and-dumber comedies and kid pix. A smart horror movie like *Signs* stood out for sheer originality and was rewarded accordingly. For the most part, testosterone fueled the breakouts, from Vin Diesel's *XXX* to Mike Myers's horny *Austin Powers in Goldmember.* "It was a very male summer," says DreamWorks marketing executive Terry Press. Even Scooby-Doo and *MIB2*'s Frank the Pug had visible balls.



BOX-OFFICE CHAMPS: Tom Hanks was the big winner this summer (but not for *Road to Perdition*), as was *Spider-Man.*

The top performers, though, wisely tempered their action with a little romance—*Spider-Man*'s Toby Maguire kissed Kirsten Dunst upside down in the rain, and Hayden Christensen morphed from surly intergalactic fighter to lovelorn swain in *Attack of the Clones*—a fact that raises an obvious question: Where were the real romantic comedies? The likely sources didn't deliver this summer. Sandra Bullock's *Divine Secrets of the Ya-Ya Sisterhood,* J.Lo's *Enough,* and Julia Roberts's *Full Frontal* were neither romantic nor funny, leaving the field wide open for a Cinderella romance like *My Big Fat Greek Wedding.*

Studios also worked the family terrain heavily, perhaps too heavily. E-ticket pictures like *Spider-Man, MIB2, Attack of the Clones,* and *Austin Powers* siphoned off the PG audience, so the earlier kiddie releases tended to do better. Despite lousy reviews, Warner Bros.' *Scooby-Doo* coasted on focused MTV marketing and a two-generation Cartoon Network fan base. And Disney recovered its footing in animation with the edgy *Lilo & Stitch,* which grossed twice as much as DreamWorks' gorgeous but earnest *Spirit: Stallion of the Cimarron.* By July, however, the youngsters were staying away from *The Country Bears, Hey Arnold! The Movie,* and *The Powerpuff Girls.* "Parents said, 'I've seen enough movies for my kids I don't like,' " says Paramount vice-chairman Rob Friedman. Even the well-reviewed *Spy Kids 2* earned $33 million less than the original.

Oversaturation is always a risk—and even Sony, in its zeal to break its 1997 $1.26 billion record, released one summer movie too many. *Stuart Little 2* cost $120 million but is likely to gross little more than half that. Either the second installment should have taken the less costly straight-to-video route, or Sony should have waited for Christmas, when the original fared better.

PHOTOGRAPHS: THE NEAL PETERS COLLECTION (2).

Talking mice nothwithstanding, the key to survival remains vigorous franchises—and it's not enough to own a few; you have to keep launching new ones. "It's all about who will get their next sequel," says DreamWorks' Press. And this year, Columbia Pictures chairman Amy Pascal made the winning call with *Spider-Man.* Now Sony, which owns Columbia, has two spanking-new franchises (it also released *XXX*, produced by Joe Roth's Revolution Studios) to take up the slack as *Stuart Little* and *Men in Black* lose steam. Also facing diminishing returns are Lucasfilms' *Star Wars* and New Line's *Austin Powers.* Oddly enough, best buddies Matt Damon (*The Bourne Identity*) and Ben Affleck (who replaced Harrison Ford as Jack Ryan in *The Sum of All Fears*) starred in equally successful spy thrillers—which are now both healthy franchises for Universal and Paramount, respectively. Ford, 60, may wish that he had stuck with the Tom Clancy series; he considered working at a discount in *Traffic*, which won four Oscars, but instead chose a $25 million payday with Russian-submarine thriller *K-19: The Widowmaker*—and was rewarded with his smallest opening since 1991's *Regarding Henry*. On a recent *Charlie Rose Show*, Ford told guest host Sydney Pollack that when he invests his energy in a movie, he likes to get paid his full price. He might want to rethink that strategy.

Of the big studios, Warner Bros. had the most embarrassing belly-flop. *Scooby-Doo's* profits will vanish down the sinkhole of *The Adventures of Pluto Nash*, which earned $2.2 million its first weekend, the worst nationwide studio opening *ever.* "It's as big a hit as you can take in the movie business," says Revolution chief Joe Roth. Nothing else comes close. Even Warner's own *Battlefield Earth* and *The Postman* had stronger openings.

But Warner's can lord it over poor MGM/UA, the studio that brought up the rear in summer market share. Back in 2001, after a string of failures (*Stigmata, Supernova*), vice-chairman Chris McGurk replaced the marketing-and-distribution department assembled by ex-chairman Frank Mancuso with a weaker team. Post–September 11, he pushed back John Woo's *Windtalkers* from November to June, so instead of being first in a string of war movies, it was last. After another round of MGM duds (*Hart's War, Rollerball, Bandits*), *Windtalkers* also took a nosedive. So McGurk hired yet another marketing chief. This November, however, an old friend may come to MGM's rescue—if they can handle it right. It's a 40-year-old franchise by the name of Bond. James Bond. ■

Summer 2002 Box-Office Results

	BUDGET (in millions)	FINAL DOMESTIC GROSS (in millions)
BLOCKBUSTERS		
Spider-Man	$150	$403.7
Star Wars: Episode II—Attack of the Clones	$113	$300
SMASHES		
Signs	$70	$205
Austin Powers in Goldmember	$72	$203
Men in Black II	$150	$200
INDIE SMASH		
My Big Fat Greek Wedding	$5	$100
HITS		
Scooby-Doo	$84	$151
Lilo & Stitch	$90	$142
XXX	$90	$140
Mr. Deeds	$52	$124
The Sum of All Fears	$68	$118
The Bourne Identity	$60	$117
Spy Kids 2	$42	$80
Divine Secrets of the Ya-Ya Sisterhood	$27	$69
Like Mike	$22	$50
Blue Crush	$25	$42
About a Boy	$27	$40.7
DISAPPOINTMENTS		
Minority Report	$102	$130
Road to Perdition	$90	$100
Unfaithful	$53	$52.7
RECOUPERS		
Insomnia	$50	$67
Undercover Brother	$32	$39
The Master of Disguise	$16	$38
The Crocodile Hunter	$12	$28
Hey Arnold! The Movie	$3	$13.7
FLOPS		
Spirit: Stallion of the Cimarron	$80	$73
Reign of Fire	$70	$42
Enough	$38	$40
Blood Work	$48	$40
Eight Legged Freaks	$30	$16.5
The Country Bears	$30	$16
The Powerpuff Girls	$15	$11.5
The Importance of Being Earnest	$10	$7.5
Hollywood Ending	$24	$4.8
Full Frontal	$1.9	$3
DISASTERS		
Stuart Little 2	$120	$65
Windtalkers	$115	$40
K-19: The Widowmaker	$100	$34
The Adventures of Pluto Nash	$90	$4
Bad Company	$80	$30
INDIE HITS		
Y Tu Mamá También	$3.5	$13.6
Monsoon Wedding	$2.2	$13.6
The Fast Runner	$1	$3.9

THE FINE PRINT: Budgets and grosses of films still in release are estimates. To calculate profitability, keep in mind that marketing budgets average between $20 and $40 million; theaters return some 55 percent of their take to the studios, and many films earn more overseas and from TV and video.

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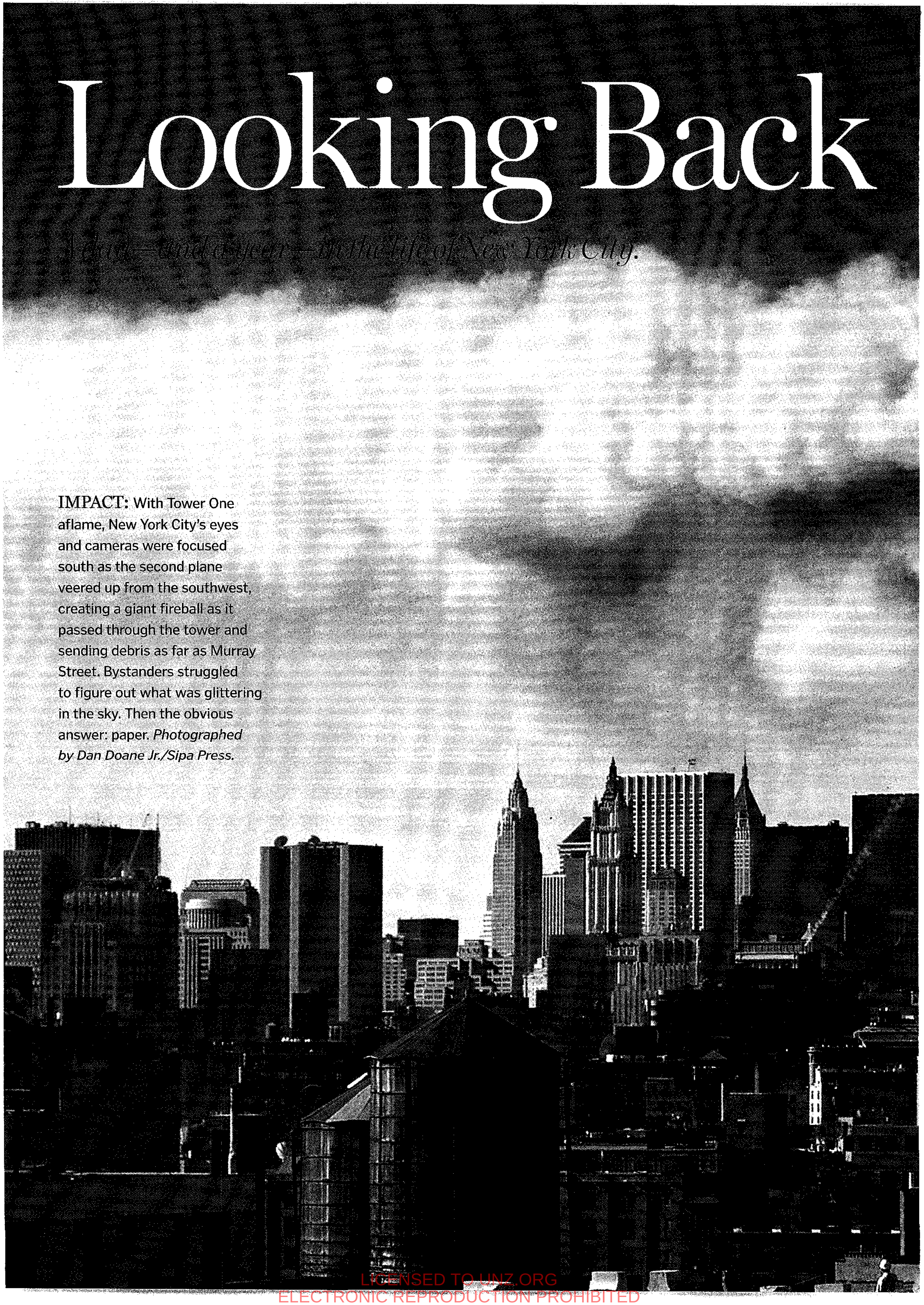
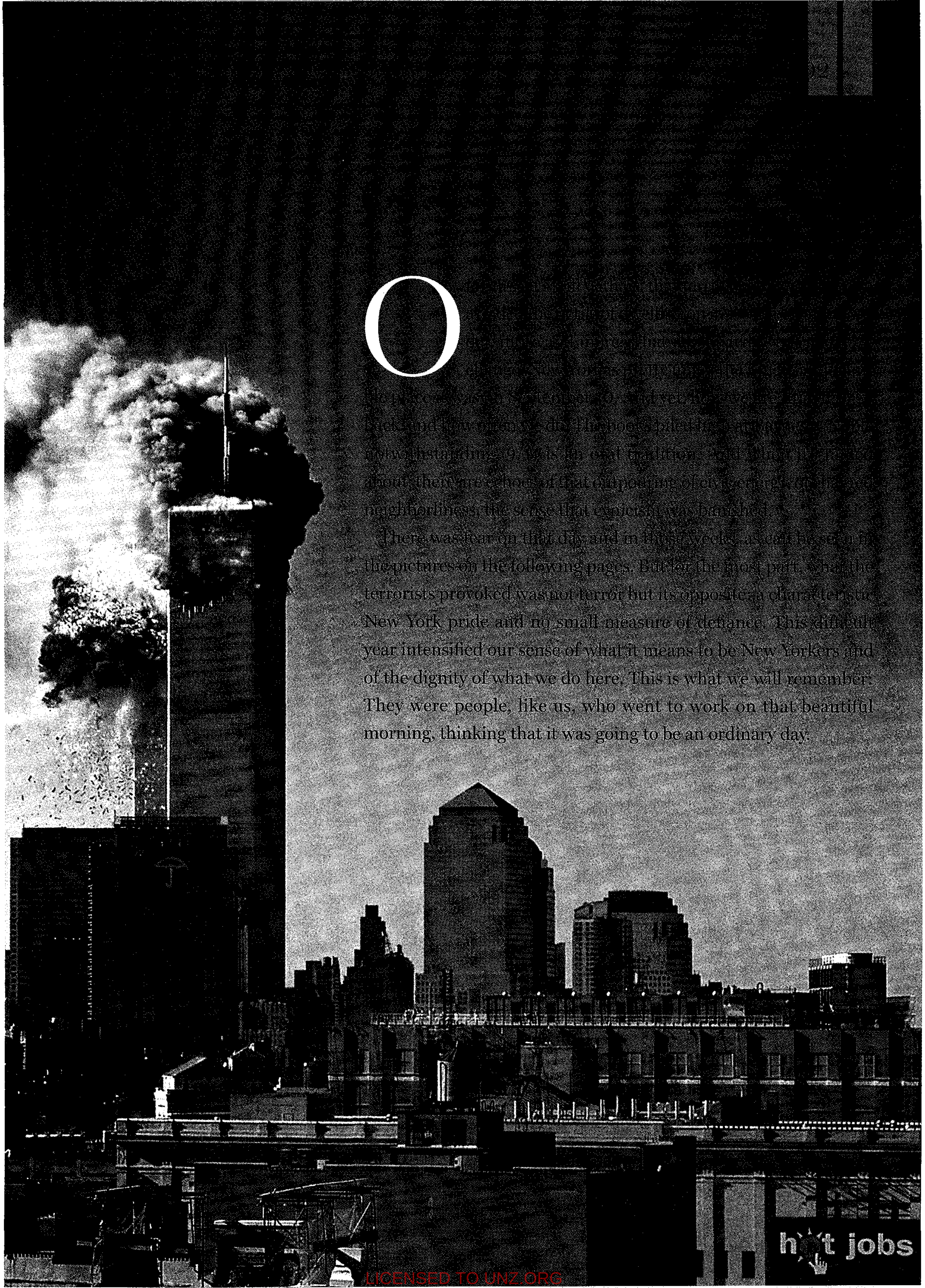
Looking Back

A day—and a year—in the life of New York City.



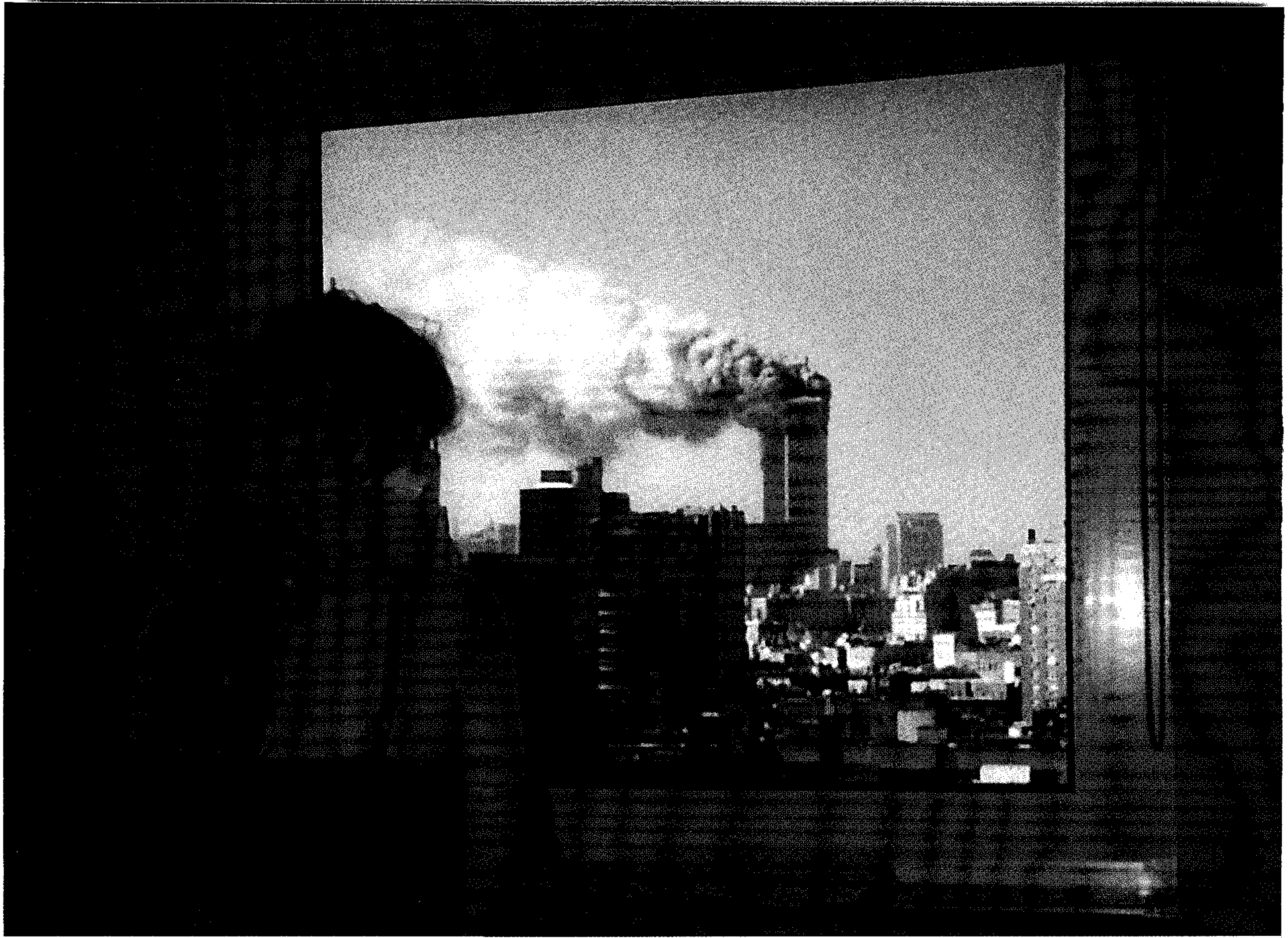
IMPACT: With Tower One aflame, New York City's eyes and cameras were focused south as the second plane veered up from the southwest, creating a giant fireball as it passed through the tower and sending debris as far as Murray Street. Bystanders struggled to figure out what was glittering in the sky. Then the obvious answer: paper. *Photographed by Dan Doane Jr./Sipa Press.*



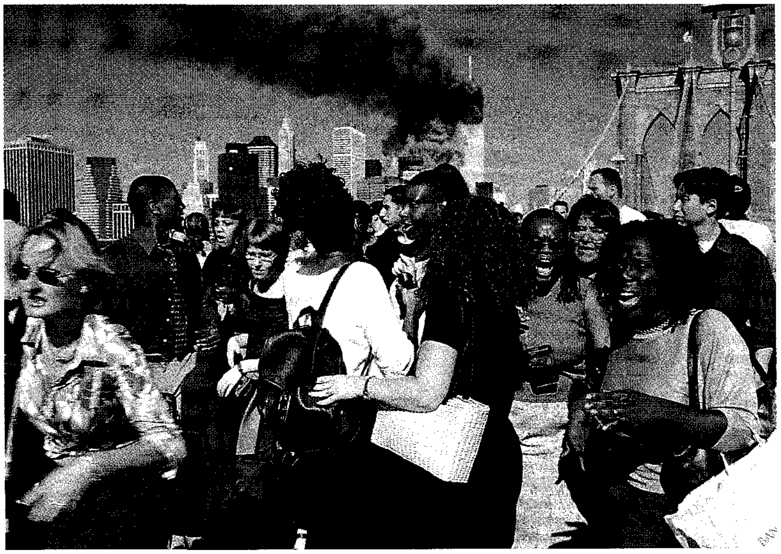
O [illegible] back, and how often we did. The books piled [illegible] notwithstanding, 9/11 is in [illegible] tradition. And [illegible] about, there are echoes of that outpouring of civic energy [illegible] neighborliness, the sense that cynicism was banished.

There was fear on that day and in those weeks, as can be seen in the pictures on the following pages. But for the most part, what the terrorists provoked was not terror but its opposite: a characteristic New York pride and no small measure of defiance. This difficult year intensified our sense of what it means to be New Yorkers and of the dignity of what we do here. This is what we will remember: They were people, like us, who went to work on that beautiful morning, thinking that it was going to be an ordinary day.

hot jobs

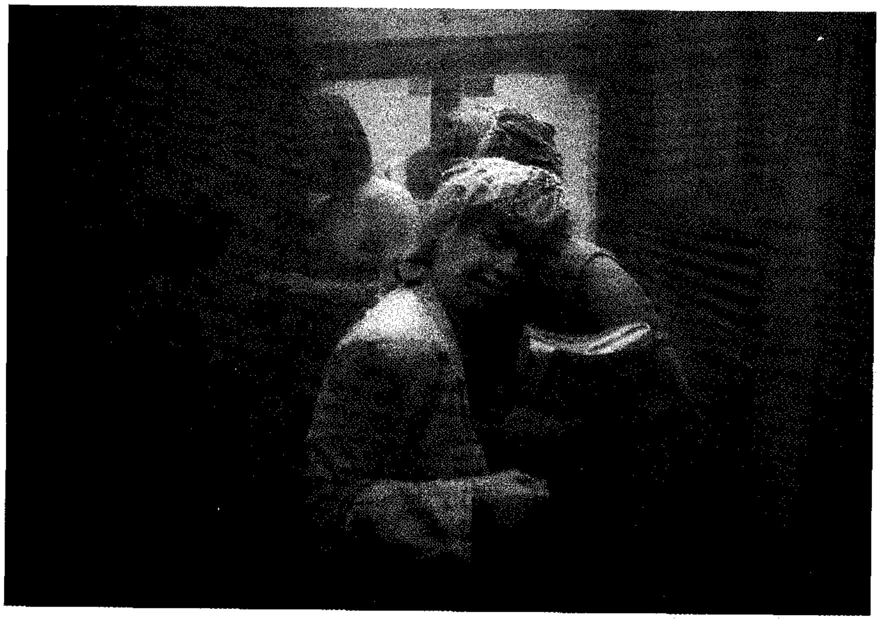


ROOMS WITH A VIEW: As they watched the towers burn, many New Yorkers simultaneously talked to friends who were also watching, and watched it on TV. The event was magnified by the fact that it was disseminated and discussed at the moment it happened. Starting at 8:48 A.M., the city thought one thought. *Photographed by Jack Merrill, from* Here Is New York: A Democracy of Photographs.

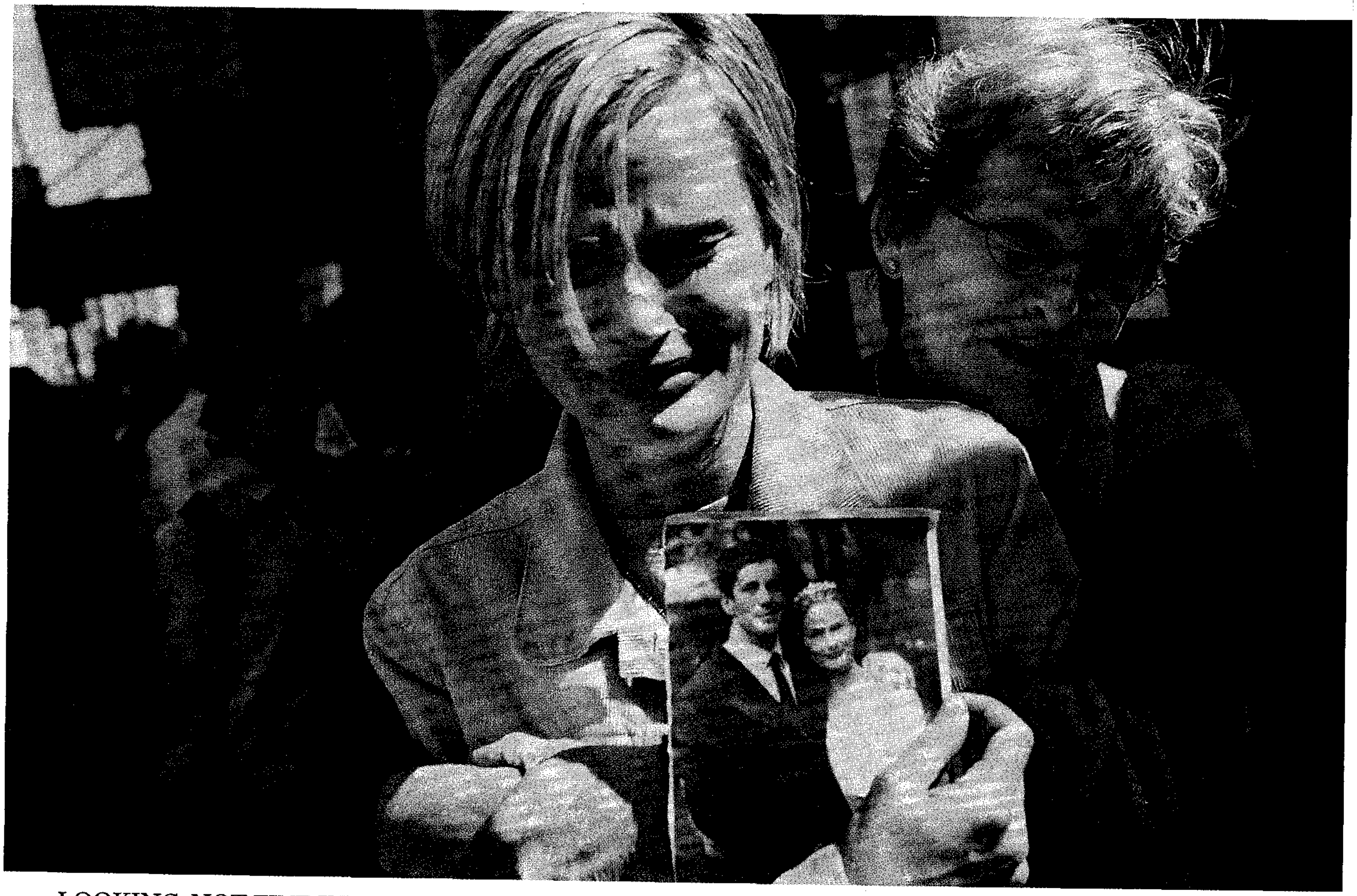


TROUBLED BRIDGE: The Brooklyn Bridge was the escape route for thousands of downtown office workers when Tower Two started to fall at 9:50, injecting panic into what had been an eerily calm evacuation. *Photographed by Steve Hart.*

SELECTED PHOTOGRAPHS FROM *HERE IS NEW YORK: A DEMOCRACY OF PHOTOGRAPHS*; PUBLISHED BY SCALO PUBLISHERS. © 2002 BY THE PUBLISHER.



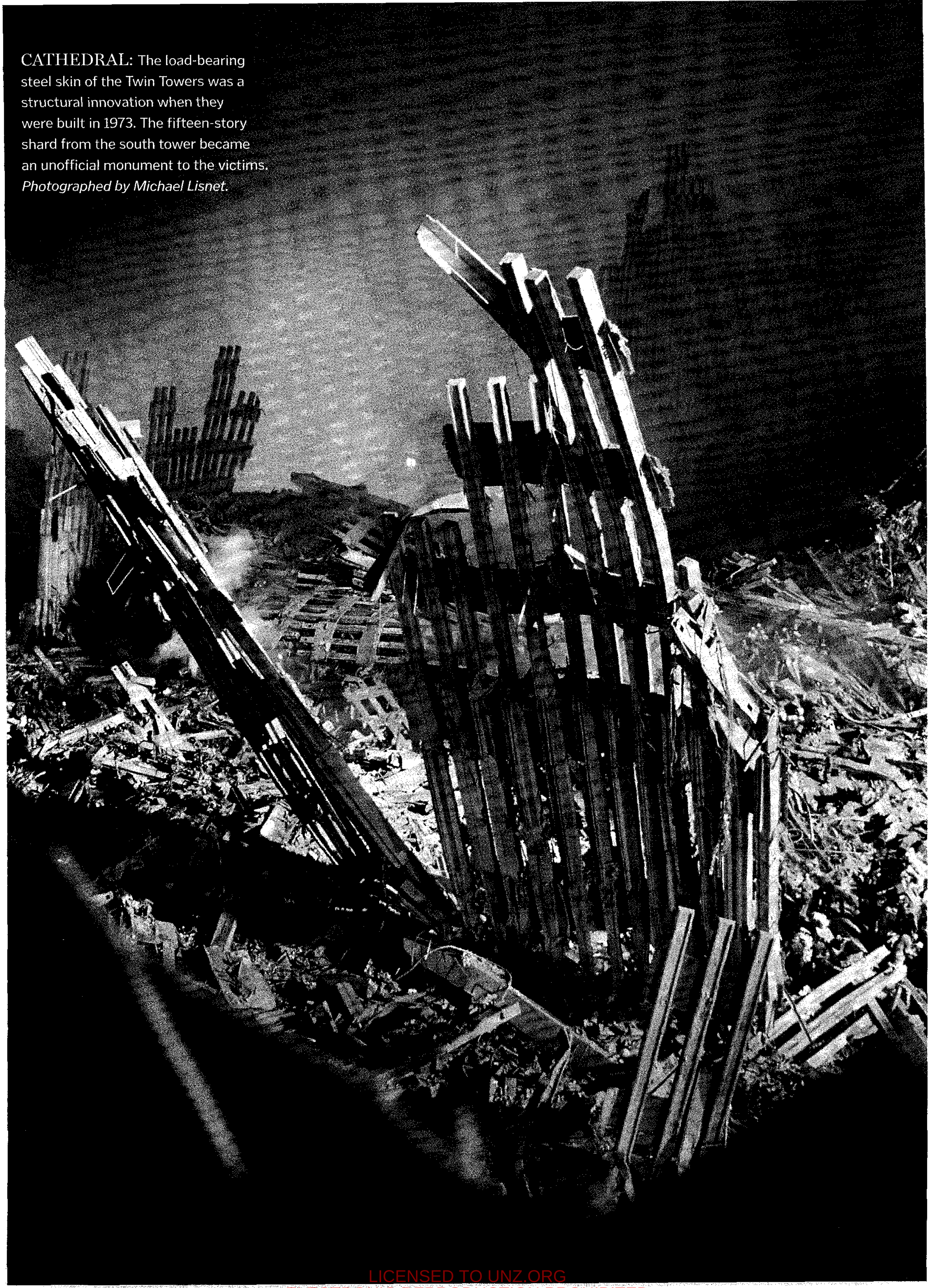
CLOUD PEOPLE: The billows of concrete dust thrown off by the collapsing towers brought an otherworldly twilight to lower Manhattan. Here, women take refuge in the lobby of 2 John Street after Tower Two fell. *Photographed by Aristide Economopoulos/The Star-Ledger.*



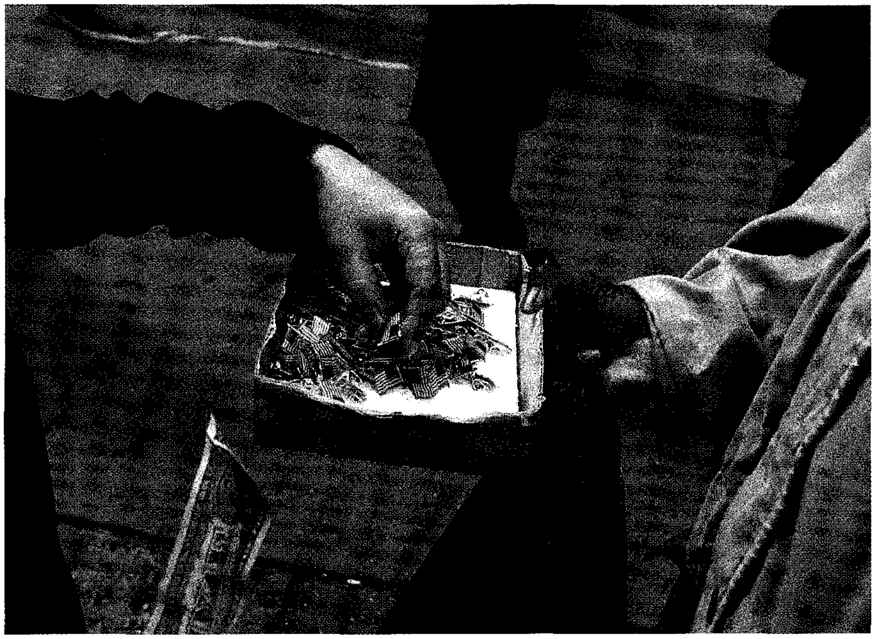
LOOKING, NOT FINDING: Family snapshots were converted into MISSING posters as spouses and families took to the streets in a heartbreaking search. Here, Mary Ortale—whose husband, Peter Ortale, worked at Euro Brokers and was missing in the collapse—is comforted by her mother on September 15. *Photographed by Tim Fadek/Gamma.*

BROTHERS DOWN: Firemen began to dig in the vast, superheated debris field virtually as soon as the towers came down. Despite desperate hopes, only five survivors were found in the first day. *Photographed by Dennis Van Tine, from* Here Is New York: A Democracy of Photographs.

BREAK TIME: A small city of firemen and rescue workers sprung up around ground zero (complete with three-star mess halls), as work went on around the clock. Here, firemen and volunteers recuperate after duty in the pit on September 12. *Photographed by Tim Fadek/Gamma.*

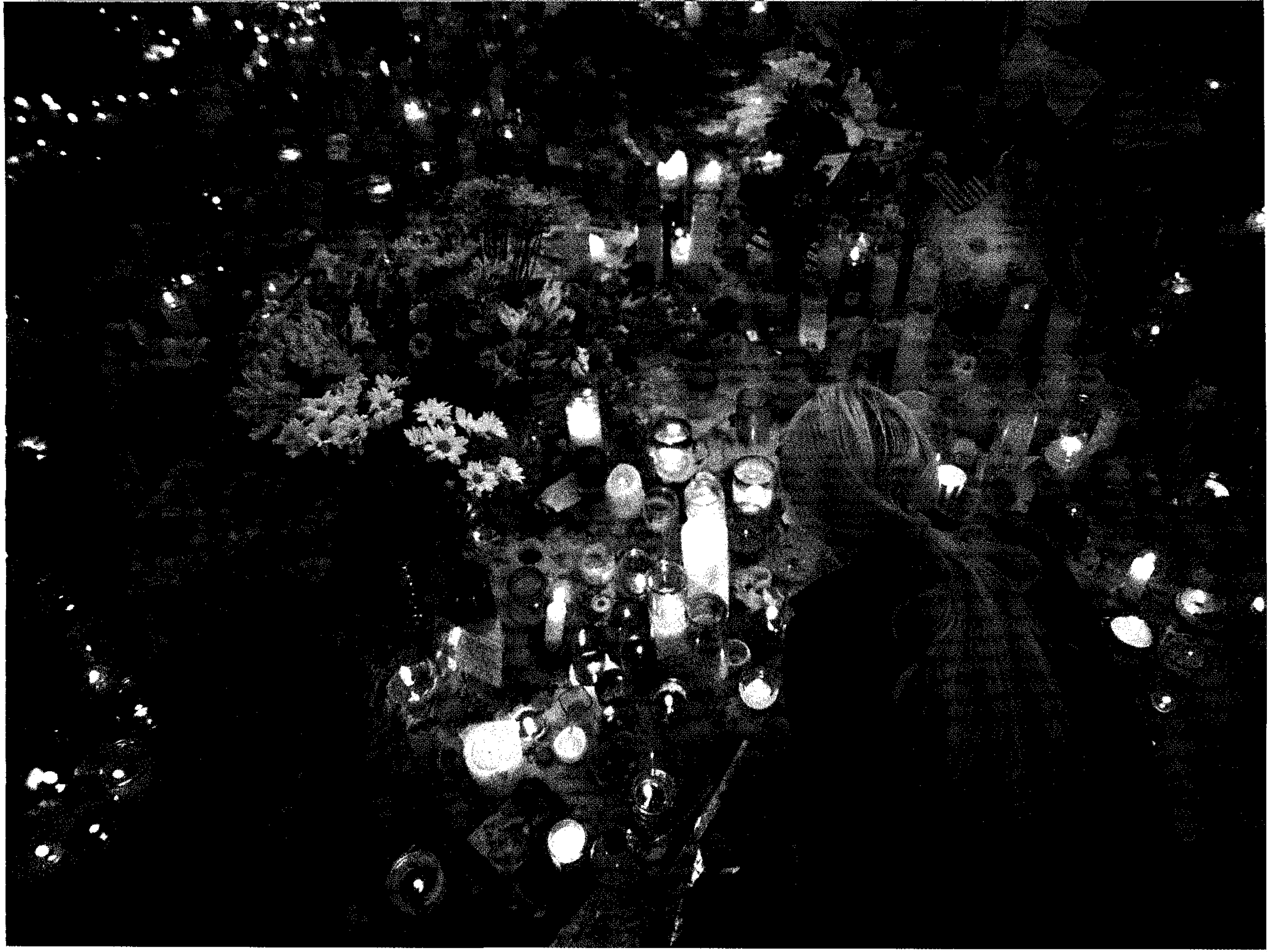


CATHEDRAL: The load-bearing steel skin of the Twin Towers was a structural innovation when they were built in 1973. The fifteen-story shard from the south tower became an unofficial monument to the victims. *Photographed by Michael Lisnet.*

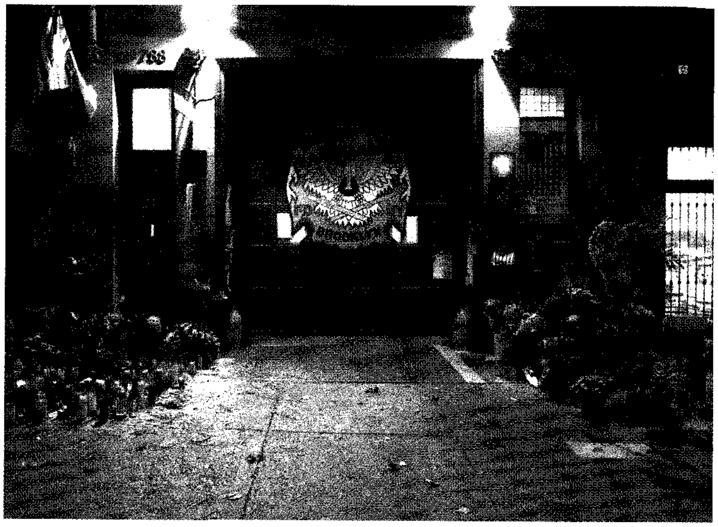


AMERICAN DOLLAR: Street vendors did a brisk business in lapel pins, as New Yorkers of every political stripe became flag-wavers. *Photographed by Steve Simon, from* Here Is New York: A Democracy of Photographs.

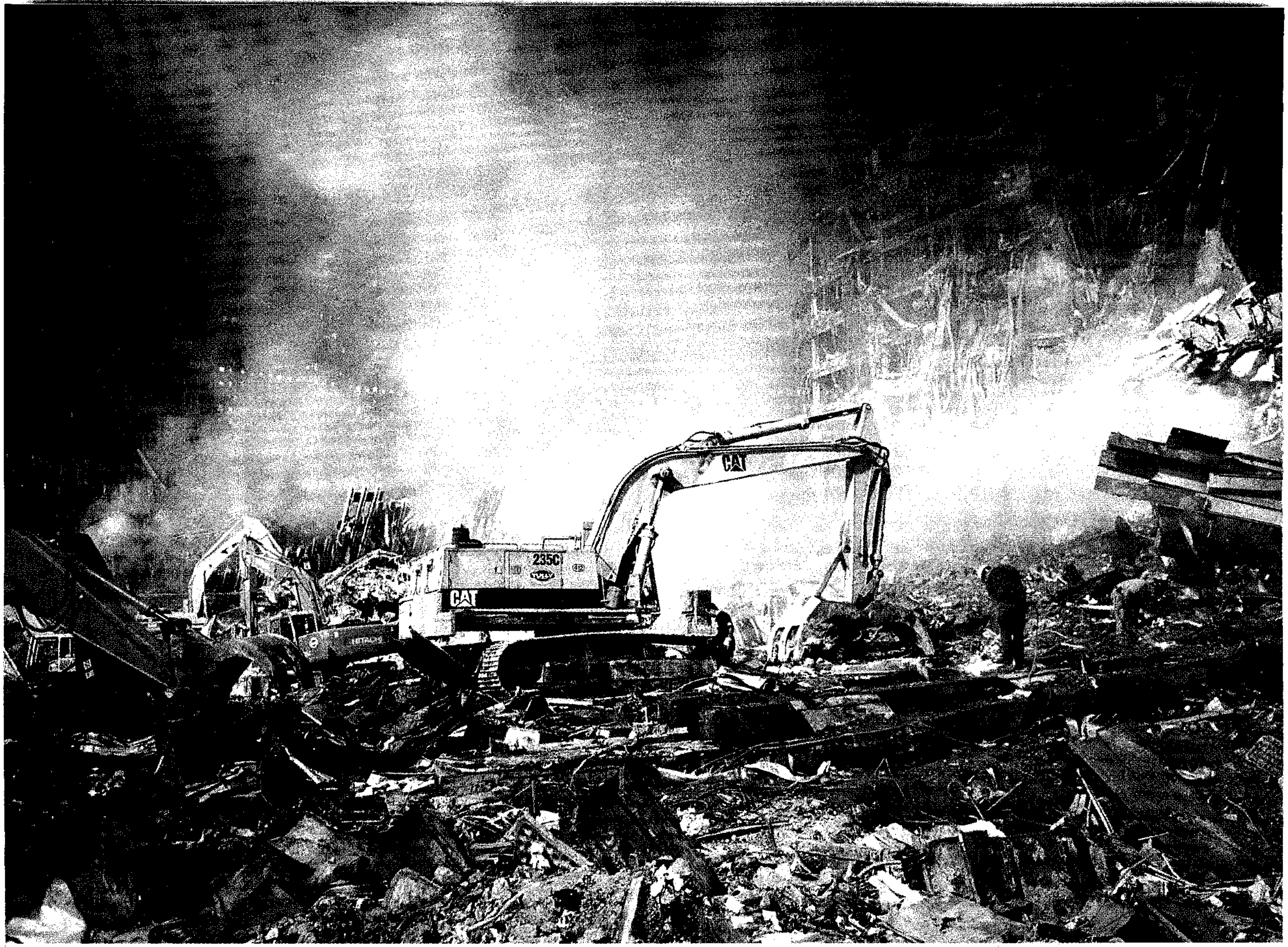
TEARS FOR THE FATHER: Beloved Fire Department chaplain Father Mychal Judge was killed by falling debris in the lobby of Tower One, as Tower Two came down. His funeral, on September 15, was one of the first of hundreds. *Photographed by Ettore Malanca/Sipa Press.*



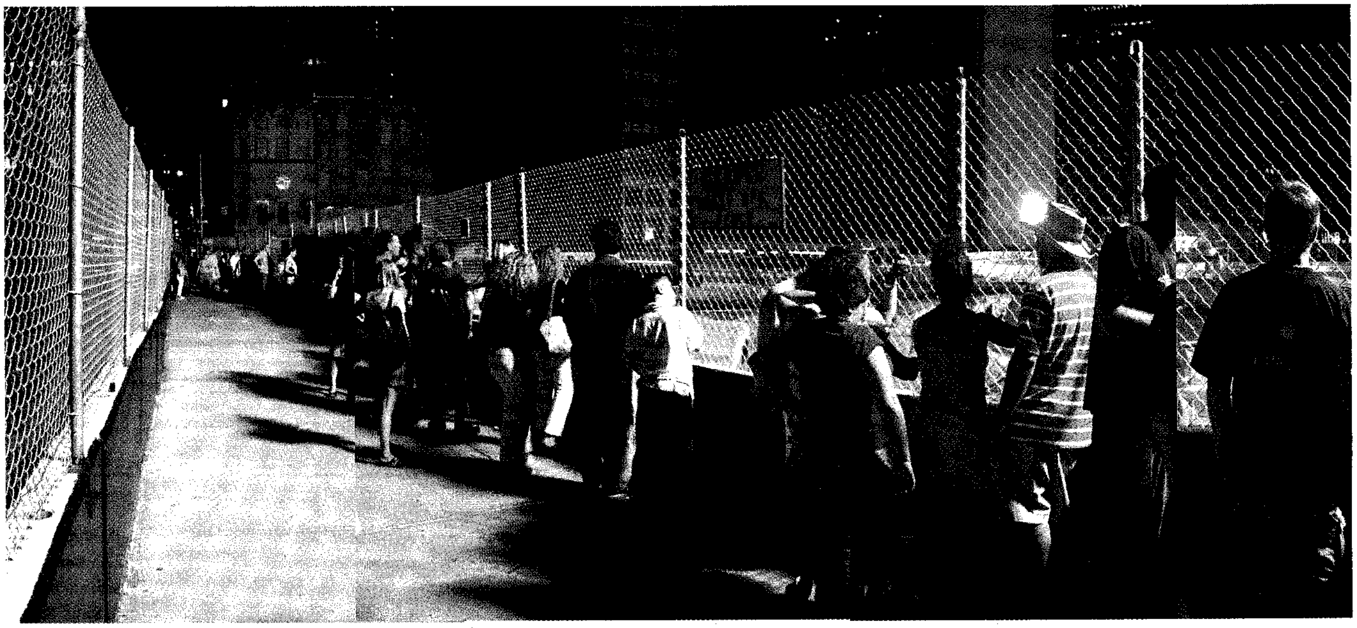
CANDLE POWER: Union Square became a center of mourning and for debate about the attacks, drawing large crowds late into the night. Here, a vast assemblage of candles, flowers, and handwritten posters. *Photographed by Paul Fusco/Magnum Photos.*

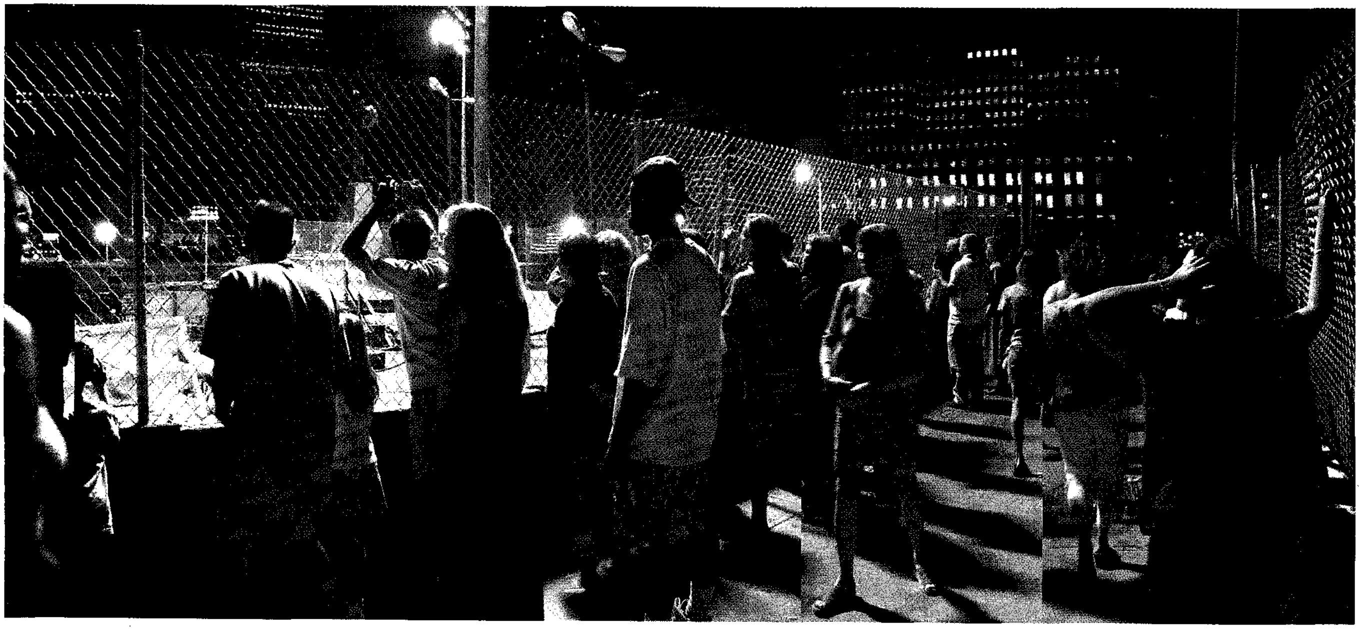


PAYING TRIBUTE: Firehouses became ad-hoc shrines to the heroes who died at the towers. Here, the scene outside the Squad 1 firehouse in Park Slope, Brooklyn, which lost a third of its men. *Photographed by Zana Birski/Contact Press Images.*



BIG DIG: The enormity of the site—and of the devastation—was hard to absorb in one glance or one photograph. This view, from Cortlandt Street, was taken some three weeks after the attack. *Photographed by Michael Lisnet.*





HALLOWED GROUND: In the year after the attack, ground zero has been the city's preeminent tourist attraction—to the chagrin of some of the victims' families. *Photographed by Sean Hemmerle/Contact Press Images.*

The Memorial Warriors

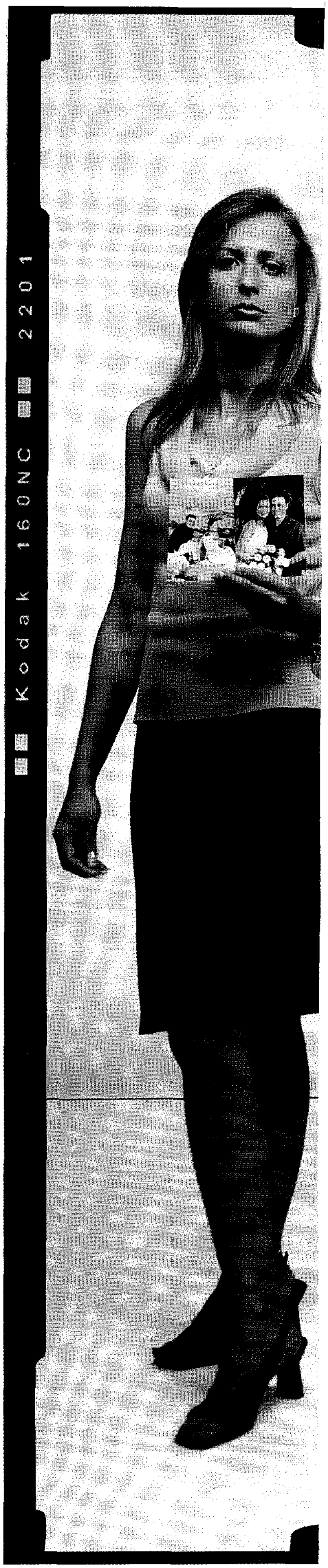
For many spouses and parents of 9/11 victims, mourning meant getting involved. Now their moral authority and media sophistication—not to speak of their anger—have made them crucial players in the future of downtown. BY JENNIFER SENIOR

When Nicole Petrocelli tries to explain why she became an activist, she inevitably tells the story of how her husband, Mark, was found. It begins on the afternoon of September 25, just one hour before his funeral Mass. Petrocelli was stepping out of the shower when two men rang the doorbell of her Staten Island home. She grabbed a towel, wandered into the hallway, and got close enough to her balcony to make out the bottoms of two pairs of gray flannel pants.

The detectives had come to tell her that Mark's body had been identified. The problem was, that was all they knew. "They just gave us a phone number," she says. "When we called, we couldn't get any information." Petrocelli decided to go through with the Mass, rather than reschedule it. As it turns out, she made the right choice.

What the rescue workers had identified of 28-year-old Mark Petrocelli—newlywed, newly minted commodities broker, and lifelong Staten Islander—was not, in fact, his body. It was six ounces of jawbone and some teeth.

In mid-October, Petrocelli got another phone call from the medical examiner's office, informing her that the crew had recovered Mark's torso. (When she showed up, the description seemed cruelly optimistic: What they'd actually isolated were his ribs, his right hand, and part of his right thigh.) In November, she got a third phone call, saying the crew had tweezed more muscle and skeletal tissue from the pile. In March, after months of nightmares about what this



LOSS LEADERS: **Monica Iken, Nicole Petrocelli, Sally Regenhard, Marian Fontana, and Anthony Gardner of the Coalition for 9/11 Families. The coalition has focused most of its energies on influencing the development of ground zero. Why? "I just feel like the souls aren't resting in peace," says Iken.**

PHOTOGRAPHED BY BEN BAKER

piecemeal recovery might imply, Petrocelli made an appointment with the medical examiner's office. "I saw the file he was reading," she says. "I was reading it upside down. And I noticed an asterisk."

Strong odor of jet fuel.

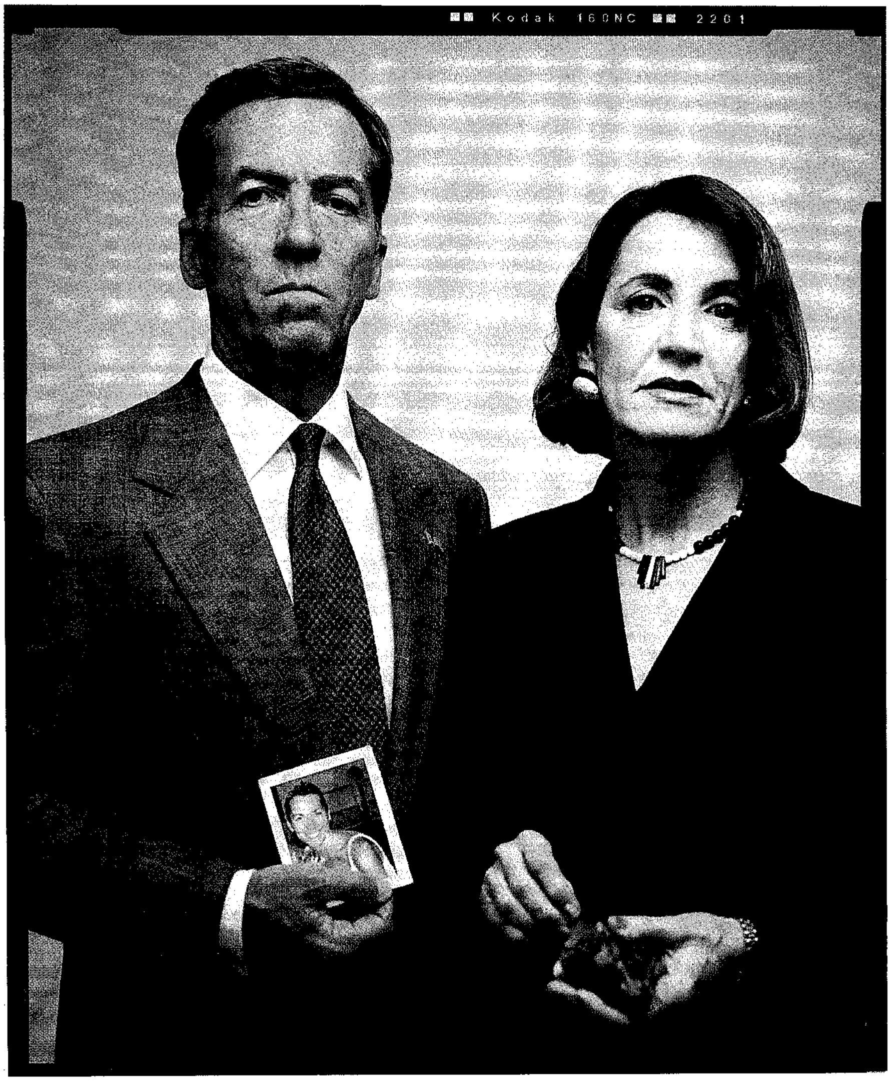
"He said Mark was probably killed by the initial blast of the plane," she explains. "He was thrown so far out of the building he was killed instantly." Petrocelli thanked him and left. The very next day, the phone rang. The medical examiner himself was on the line. His crew had identified more muscle, plus Mark's right foot, plus—to her amazement—his heart. "I could hardly breathe," she says. "But I suppose, as time went on, I thought of it as *You have my heart; I love you.* And that's how I think of it now."

Petrocelli, 28, finally buried her husband on August 10, and she resumed her job as a resource-room teacher last week. "A lot of people might not understand why I felt the need to spend the year volunteering for one of the family groups—or to do this interview," she says. "But if I didn't, and if I don't, people are never going to know we went through this. They'll never know that Mark's jaw was found in one spot and his heart in another and his ribs in a third place and his foot, his *right* foot, in a fourth. They need to know the sacredness of that place.

"Because that site," she concludes, her voice starting to tremble, "is eventually going to be redeveloped. And they need to know that putting office space on *that spot* is just . . . morally . . . *wrong.*"

WHENEVER ANYONE DIES, politics follows. It's part of the emotional confusion of grief. In an attempt to regain control, in an attempt to vent undifferentiated rage, survivors almost always fight—over money, over perceived slights, over coffins and plots and how best to honor the dead.

The families of the World Trade Center attacks are no different. But because their loved ones were slain in a televised act of war, their private politics has become our local and national politics, and their pain a part of our public debate. The calamity of September 11 generated a brand-new bloc of activists in this city, a bloc as angry and distraught as our elected officials have ever seen. And one year later, these family members are fiercer, savvier, and better organized than they ever were before and show absolutely no hint of going away.



ALONE TOGETHER: **Activists Tom Rogér and Nikki Stern sympathize with some of the coalition's ideas but have kept their organizations independent.**

"I think the reality is hitting about how much political power and clout these families have," says Robin Forst, the deputy chief of staff to Alan Gerson, the City Council member who represents the Trade Center site. "It's impressive, really, how far they've come to where they now are, which is a pretty formidable alliance."

This formidable alliance, officially known as the Coalition of 9/11 Families, is made up of seven groups, each of which started independently after September 11. Many people don't realize how critical these organizations were in the direct aftermath of the attack—creating e-mail lists, working as ad hoc liaisons to the medical examiner's office and the charities, guiding elected officials when no one in public life could possibly intuit all the needs of the bereaved.

In March, however, they decided to bond together as a unit, both to focus their energies on the memorial and to form a more potent petitioning force. To gauge their influence, one need look no further than the first round of plans for ground zero: Four out of six left the tower footprints free of commercial development, which the families had been arguing for all along.

The trouble is that these one-acre footprints, at least for the coalition, are not nearly enough—which puts them at odds with the mayor of this city. Though Mayor Bloomberg has certainly tried to be sensitive to the victims' families during his tenure—building them viewing platforms, for example, and giving them their own family room at One Liberty Plaza—he stubbornly, and at times crankily, draws the line at their attempts to interfere with redevelopment. Recently, in a speech before the Chamber of Commerce, he declared: "People who live in Battery Park City don't want to live in a memorial."

But if Bloomberg sometimes sounds like the political neophyte that he is, most on the other side have even less experience. Before September 11, few if any coalition leaders had run large organizations; several, in fact, were not employed at all. As a consequence, they haven't always selected their battles with surgical precision. This May, for example, several leaders very publicly complained to Rudy Giuliani that his successor wouldn't change the date of the closing ceremony at ground zero from a Thursday to a weekend. It proved tantamount to a declaration of war. Two days later, Christy Ferer, Bloomberg's liaison to the victims, declared in a *Times* op-ed piece: "I find my e-mail box holds mostly moderate messages from a silent majority who do not belong to organized groups. Many people do not ever want to see Ground Zero, much less participate in any of the ceremonial milestones." ("I question what people *she* represents," Bill Doyle, a leader of Give Your Voice, retorted in the *Daily News* a few weeks later.)

Ferer—who lost her husband, Port Authority director Neil Levin, on September 11—points out that she has found family members free hotel rooms, free transport, and money for projects. Recently, she secured $400,000 to house the unidentified victims' remains. "But sometimes," she says, "you just gotta sit back and think, *You can't do enough for these people. They're grieving.*"

Of course, the immensity of the stage on which this disaster played out has doubtless changed the terms of the discussion. Because the collapse of the World Trade Center was a singular media event—essentially, the real-time death of 2,800 people on our screens—the families of the World Trade Center victims must have a very different sense of their rights than they would have had in a world without 24-hour-news networks.

And the activists have an eager national media at their disposal to make their case. Last fall, for instance, Anthony Gardner mentioned on a talk show that Hillary Clinton's office hadn't returned the phone calls of his organization, the WTC United Family Group; the senator's office called the next day. (Gardner later took a two-month media vacation: "I didn't want to get to the point where people saw me on television and thought, *Oh, God—this Gardner kid again? What is he bitching about now?*")

Not all the family leaders are so self-aware. Some are opportunistic, while others are giving; some are moving, others horribly shrill. But all of them are driven by a sorrow so deep it has generated an awesome resolve, one that has changed the terms of public dialogue and even public policy in this city. Their tortured zeal may accomplish even more over the months and years to come, except, of course, the one thing that matters most—and that, as any of them will bitterly, brokenheartedly tell you, once the cameras are off, is to raise the dead.

"It's not like I'm craving to be on TV," says Patricia Reilly. "I think sometimes I want to show her, you know, that she meant a lot to me. I completely forgot to tell her I loved her when we spoke after the plane hit."

MONICA IKEN IS RIDING DOWN to ground zero in a black sedan provided by Japanese television. A film crew has been following her around all week, and for the next few minutes, they'll be following me, too, following her. This is what it means to be Monica Iken, at least nowadays. She has testified before the City Council, visited the White House, and met with Pataki, Bloomberg, Giuliani, and Hillary. A publicist in the suburbs of Washington handles all her press calls. There was a day earlier this summer when he got more than 70 in a single morning.

"I don't need to go to the pit this September 11, when I'll have to share it," Iken tells me, referring to the blade-shaped basin that is now ground zero. "I can't stand sharing it."

Monica Iken is the 32-year-old founder of September's Mission, a nonprofit dedicated to the development of a memorial park on the World Trade Center site. How she became a media icon is not a source of great mystery. She is the human equivalent of a long-stem rose—five foot ten (and taller in heels), a willowy size 4, partial to outfits that show off her figure, and frankly stunning. On September 12, when she wandered around ground zero with a picture of her husband, Michael, a bond trader at Euro Brokers, the media swarmed her like ants on a sugar bowl. Because she hadn't planned to work that academic year (she was going to substitute-teach instead and try to get pregnant), she has had plenty of time to nurture her organization, which she runs on her own money and a few contributions from private donors.

"If they do the memorial right, there's going to be a separate place for families," she continues as the car glides down Broadway. "We're not going to circle the blocks, waiting on lines. If I want to go be with Michael, I want to know I can do that without having to push through people. I don't want to feel like I ever have to worry about that."

We reach ground zero and climb out of the sedan. It is mobbed, as usual. Amid the crush of tourists, Iken spots Jack Lynch, vice-president of the 9/11 Widows' and Victims' Families Association. She gives him a hug. Then William Rodriguez, founder of the Hispanic Victims Group, sweeps by, a camera crew trailing behind him too.

"Willy!" Iken gives him a kiss. "Do you have a new cell number? I called you last night and you didn't call me back."

"I get so many calls . . . "

"I know! My cell-phone bill was $1,000 last month! Argh!" She makes a gesture of mock helplessness. Then: "You're coming to that meeting later, right?"

"Ah! No!" Rodriguez points to the litter of cameras behind him. "I have a crew following me from Telemundo International. You gotta cover for me, mami!"

At one point, Iken told the news program *48 Hours* that she and other family members would form a human chain, if necessary, to assure that all sixteen acres of ground zero were consecrated. Today, she realizes she isn't apt to get her wish. The coalition, of which her organization is a part, is instead asking for nine acres. It has also asked that the Port Authority move a transportation hub slated for construction directly beneath the North Tower, because dozens of bodies were found there. ("Ever been to the catacombs in Rome?" asks Iken. "All the trains zigzag around 'em.")

Last week, the Port Authority said it was indeed seriously considering moving the hub—a major victory for Iken. Our mayor, however, has uttered nary a word about revising his "less is more" policy concerning the memorial. For Iken, these are fighting words. She feels adamant about the sanctity of the site. "It *is* a cemetery," she recently told me at a lunch at the Mercer Kitchen. "Without tombstones. No matter how clean it is, you still have the molecules of people there. Michael's essence of being is still there. In order for us to connect with our loved ones, we need to be where they *were*."

Now we are at the pit, and I ask if she can connect amid the crush of tourists. She shakes her head. "I don't like the gawking," she says, squeezing her way through the crowd. "I don't know if people fully understand how difficult that is."

We push our way to an empty spot at the chain-link fence and stare into the open bathtub, now awhirl with yellow trucks and vans. She stares for a while, then turns abruptly on her heel. A year after Michael died, Iken still has no remains. "I don't like the energy here," she says, and walks away. "I just feel like the souls aren't resting in peace."

"THE FACT IS, THE ONLY PEOPLE WHO CHOSE TO die there were the friggin' terrorists."

This is Tom Rogér, the graying, mild-mannered vice-president of Families of September 11. His organization is not a part of the coalition.

"So to say 'It's sacred ground,' " he continues, "and '*This* is the place where we're going to pay our respects to our loved ones' . . . People really ought to think about that. I mean, my daughter—her graveyard, in our minds, is not going to be there." Jean Rogér was a 24-year-old flight attendant aboard American Airlines Flight 11 from Boston. "Symbolically, we've already committed her remains"—the urn of ash he received from Giuliani—"to a place on Lake Erie, where my family has a home. As far as we're concerned, that's where she is."

"The challenge for those of us who've lost someone," says Ferer, "is to understand the number of other stakeholders in the revitalization of downtown. The question is, how far does our moral authority extend?"

In Washington, Rogér's organization—whose board features a lobbyist and four lawyers—is pushing for a bipartisan commission to investigate the events leading up to September 11, just like the one established to probe Pearl Harbor. Here, it is waging an aggressive campaign with the television media to issue warnings before showing footage of the towers burning.

I mention to Rogér that some people seem to connect with ground zero. "Yeah, I hear a lot of this," he says. "And the fact is, the remains of 1,500 people have not been recovered, so in some people's minds, they're still there. And I mean, they're *not*."

He talks about a member of his own group whose husband's remains were collected from eighteen places around the site. "She said at our meeting last night that they can build anywhere but the footprints," he says. "It was very poignant, but she was almost arguing against herself, because she was making the point that the remains of her husband were scattered everywhere."

When the coalition came together, Families of September 11 decided to join. Then the coalition squared off with Bloomberg about the date of the closing ceremony at ground zero. "I certainly respect the coalition," says Rogér, a project executive at a building company, "but I think we have to try to be very, very strategic about what issues we take on." His group dropped out.

Nikki Stern, who started an information network for New Jersey families and now serves as victim liaison to Governor Jim McGreevy, also isn't a member of the coalition.

"What do I think of the footprints?" Stern is also a publicist for an architectural firm, so she's given this question some thought. "Honestly, I still don't know. I don't know if I care. I mean, I can say without flinching that part of my husband may have gone home on the jacket of a survivor that day. But I understand the connection that other family members have with the site. And I do care about the other people's feelings."

She takes a sip of her club soda. We're sitting at a restaurant in Grand Central, watching commuters race by. "I'm not a religious person," she says. "But I am a spiritual person. And in retrospect, I think it would have been helpful to have a frank discussion about sacred ground that included some clergy. It'd have gone a long way."

I ask if she has any remains of her husband, James E. Potorti, a big, handsome vice-president at Marsh & McLennan.

"I have . . . I guess it's a remain. I have an identification." She laughs awkwardly and makes a tiny cylinder out of her hand, which she places in front her eye, as if she were peering out of a telescope. "It's about this big. A shard of bone from his right arm. That would be enough for some people. Not me, though. I'm giving it to his parents. It'll never be enough for me."

She closes her thumb and her forefinger, and makes, without noticing, a small fist.

"THEY SAY THE BUILDINGS HELD up remarkably well," Sally Regenhard is saying to a television crew—the first of about six or so she'll be speaking to this morning. Regenhard has just finished testifying before the mayor's Building Code Review Task Force. She is bleached-blonde, smartly dressed, generously rouged for the cameras. "You ask the loved ones of the 3,000 people who were crushed like cockroaches whether they think the buildings held up remarkably well. That is *asinine*, okay?"

At almost every press conference, in almost every interview, Regenhard will say that what killed her son, a probationary firefighter, was not our policy in the Mideast, a lapse in U.S. intelligence, a failure in airline security, the force of two jetliners, the depravity of Osama bin Laden, or the zealotry of nineteen homicidal maniacs. She will say the towers themselves murdered her son. The towers and the forces that built them.

"It has been proven scientifically that the World Trade Center did not collapse because two planes hit it," she continues, pointing her finger at the camera. "It collapsed because of insufficient spray-on fireproofing, which the Port Authority has known about for two decades."

And at almost every press conference, in almost every interview, Regenhard cries. Today is no exception.

"Christian was the most wonderful person that you could ever meet," she says as the tears start to run. She clasps his picture. He is very handsome. "He was a graduate of the Bronx High School of Science. He also got into Stuyvesant and Brooklyn Tech. He had a 146 IQ. He was an artist. He was a writer. He was a babe magnet . . . " She will repeat these same words several more times before the morning is through.

Regenhard used to be a nice lady from the Bronx who worked in the nursing-home business. Now she is the head of the Skyscraper Safety Campaign, an organization dedicated to improving fire safety and reforming city building codes, and she is fearless about speaking her mind. She has spoken to fire departments in Indiana and California. She has interrupted Hillary Clinton in the middle of a press conference. Back in both March and May, she led delegations of parents and widows to Washington, D.C., in order to watch one of her advisers testify at hearings before the House Science Committee. "I was amazed, really," says David Goldston, the committee chief of staff, who still deals with Regenhard today. "Amazed at the number of people she'd assembled"—her advisory panel includes prominent professors, retired fire chiefs, and civil-liberties lawyer Norm Siegel—"amazed at her ability to organize, amazed at her ability to handle the press."

He admits that dealing with anyone who's still so raw and emotional can be trying. "There's something a bit frightening and distancing about it," he says. "But I think part of what happens is, the line between public and private starts to vanish."

After the hearing, I call Regenhard in her Co-op City apartment to find out how she became so interested in spray-on fireproofing, sprinkler systems, and the hazards of truss construction. "Because as I watched those cursed buildings collapse," she answers, "I *knew* this should never have happened. This is not a Third World country. Yet those towers collapsed like buildings in a Third World country, like a *house* of *cards*."

She adds that she hasn't taken a vacation day all year and that she no longer socializes with her old friends—just victims' families. "I know I sound obsessive," she says. "I was never like this." She starts to cry again.

"I don't know why God did this to us. It has to be for a higher purpose. If we could just reform those building codes . . . "

She collects herself.

"Once in a while, I'd see these crazy people on *Oprah* crying and screaming, and I'd think, *How can they do this?* But I can do this. I'm opening my whole life, from A to Z. This is now my life's work. This is not just about New York. This is about the whole country. This is about building codes that don't exist, and firefighters who have to be taught to be activists for their own benefit."

Kodak 160NC 2201

BOTH SIDES NOW: **Mayoral liaison Christy Ferer lost her husband, Port Authority head Neil Levin, on September 11.**

She pauses. It is the first and only time I've heard Sally Regenhard pause. "And this keeps me alive." She is speaking from her son's old room, now the office of the Skyscraper Safety Campaign, which stares out at where the towers once were. "Because when this happened to us, we lost, honestly, our will to live."

"OH, I THOUGHT ABOUT SUICIDE."

Nikki Stern speaking again.

"Thought about it seriously when I visited my cousins in California at Christmastime. We were out at Laguna Beach. Jim had this watch collection, so I'd been throwing watches in all these bodies of water we used to visit. This time, I threw the watch into the ocean, and my cousin Judy said, 'Okay! Come back!' I didn't turn around. I was wondering how hard it would have been."

She struggles to elaborate. "Without any kids," she finally says, "I was totally wrapped up in my relationship. And when I lost that, I had no bottom. No basis to get up in the morning. I knew I was going to do something terrible if I didn't define a reason."

So for Stern, 52, activism became her reason. But there are many reasons that certain family members became activists after September 11, and the really honest ones will tell you that honoring their loved ones was only a part of it.

For many leaders, it had to do with the ghastly, incomparable way their relatives died. Death fantasies play an active, pernicious part of their psychic lives, rattling them awake at night and sending their cars skidding off the road. It's a part of the psychic lives of those who aren't activists, too, of course, but one of the advantages to being at the center of a large organization is the ability to speak to so many others, so that one might be able to piece together the elusive narrative: *Did your husband see mine? Did he look like he was in pain?*

"I'll never forget my reaction when I found out my mother was on Flight 11: *I need to know what happened,*" says Carie Lemack, president of Families of September 11. "Was she told she was going to be murdered? There were reports of pepper spray—was she maced? One of the flight attendants said she'd seen a bomb—was there? Eleven months later, we still don't know."

There are times, says Lemack, when she fixates on the final moment. "I know how my mother slept on airplanes," she says. "She took her glasses off and put them on her lap. And I can think of how her feet were. But sometimes, I'll suddenly be like, *Did she hit her head?* I dreamed she told me that it was the *seat belt* that hurt. Everything else was okay."

Lemack recalls the fifth or sixth time she went to Capitol Hill, wandering from office to office, pressing members for an independent investigation into the attacks. "And I realized," she says, "that I was walking around Washington and asking perfect strangers, *What happened to my mommy?*"

Being in the spotlight has often come at a high price. For Lemack, it was all the hate mail her organization received back in January, when her group and others were protesting over the rules governing the Victims Compensation Fund. For Anthony Gardner, it was the fights he began having with his wife. "My marriage was falling apart," says Gardner, who lost his brother Harvey, a computer technician for General Telecom. "I was going to like four or five meetings a night, because I needed to be with other people who knew what this felt like." (Today, his wife is pregnant with their first child, and all is well.)

For Patricia Reilly, the treasurer of the coalition, it has been something even harder to discuss. "I wasn't always this heavy," she says, tentatively reaching for her wedding photo. She's sitting at her desk at the Teachers' Retirement System. "It's not like I'm craving to be on TV. Because I think to myself, *People in high school will see me and say, 'Ooh, she got fat.'* But when I have to do it, I just close my mind off from what I look like. I think I owe it to my sister."

Why?

She mulls it over. "I . . . don't know. I think sometimes I want to show her, you know? That she meant a lot to me. I completely forgot to tell her I loved her when we spoke after the plane hit. I'm so frustrated over that. I can't believe I didn't do that."

She stares out her window. "You know, maybe two days after September 11, I was driving along Hylan Boulevard in Staten Island, and I thought: *Lorraine will always be a part of history.* You know?" She looks back at me. "I mean, I'll die whenever I die, and it'll be a nonevent other than for the people in our family. But the nation is mourning for all of them right now. So I think maybe that's a part of what drives me. I want to make sure that her name is there, along with everybody else's. So I'm trying to make sure that happens."

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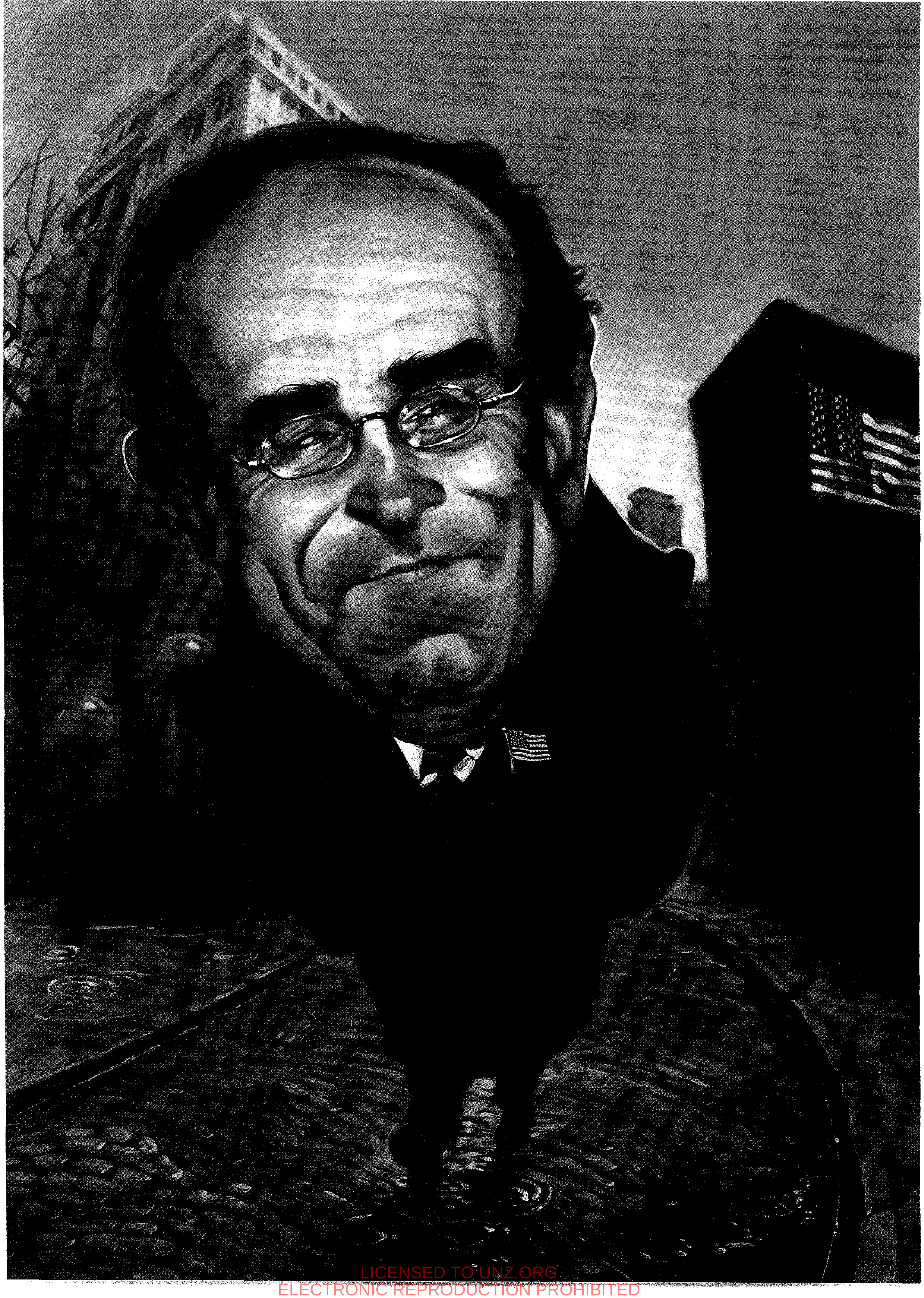


American Idol

From lame-duck mayor to GOP superstar, Rudy Giuliani has in the past year become "the hottest political property" in the country. The question is not whether he will run again—but how far he can go. BY CHRIS SMITH

THE SPOTLIGHT CAN'T KEEP UP with him. Rudy Giuliani, to a standing ovation, has just taken the stage in a Montreal concert hall, and as he begins a lecture titled "Leadership in Difficult Times," he seems determined to take the entire stage. Giuliani paces rapidly from extreme left wing to right and back again, audible through a wireless microphone clipped to one lapel of his natty gray suit. For several long minutes, though, he is invisible. Except for the few seconds when he strides through the glowing circle of white light at center stage, Giuliani is a voice from the darkness. Either no one warned the spotlight operator about Giuliani's mobility, or the poor guy has been fooled by the former mayor's three introducers: They gushed about the evening's star guest in both French and English while standing stock-still behind a wood-paneled lectern.

Rudy is on the move. Rudy is vital. Finally, the follow-spot operator gets with the symbolism, and Rudy is illuminated. For the next hour, he strides nonstop from side to side. Two huge TV screens behind Giuliani magnify his face for the cheap seats—well, the distant seats, since prices start at $100. For an extra $750, you got appetizers and a pre-speech snapshot with America's Mayor. The 2,700-seat Place des Arts is sold out.

Giuliani opens with wit—a self-deprecating anecdote about his boyhood failure to make the church choir: "The nun told me I had a particular kind of voice . . . a monotone voice"—but quickly moves on to wisdom. His "six principles for getting through a crisis" are a Cliffs Notes version of his forthcoming book, *Leadership.* Sun Tzu, Anthony Robbins, and the author of *Who Moved My Cheese?* have nothing to fear from Giuliani's management insights. "The first lesson," he says, "is that you have to have a set of beliefs." Next come "have courage," "stand up to bullies," "relentless preparation," "teamwork," and "communication." Not surprisingly, Giuliani is in favor of all of them.

Yet as the crowd files out, into a subterranean marble-floored lobby that leads to a shopping mall, the electricity is overflowing. "That was soooo inspirational!" swoons a woman in a black velvet evening gown.

"Fantastic!" shouts a man in a business suit, high-fiving a friend emerging from the opposite gate. "He was totally down-to-earth! Rudy was *soooo* much better than Bill Clinton!"

RUDY GIULIANI IS THE OFFICIAL ROAD COMPANY of 9/11. Since departing City Hall on December 31, he has traveled from Baden-Baden to Vancouver, from Salt Lake City to Charlotte to Shanksville, charging $100,000 for some speeches. In some places, he plugs his book and his beliefs, and adds to the $185 million he's raised for the Twin Towers Fund. In others, he promotes the Republican candidate for whom he is the fund-raising attraction. But what he actually says matters—as Giuliani would put it—very, very little.

People yearn to experience his presence. And it goes far deeper than celebrity. Giuliani is an authentic American hero, a man whose days of sadness and glory were felt in real time by tens of millions in a shared cultural moment of overwhelming emotional power. On September 11 and in the awful days that followed, Giuliani acted as we all want to believe we would in the face of danger—and as we all fear we wouldn't. One year later, people flock to give thanks to Giuliani for his strength and moral clarity. But he has also become an icon in which people invest their civic spirit.

This has made him an unprecedented character in American politics—someone whose appeal is extrapolitical. "People call him a mythical figure? He's a *magical* figure," says GOP pollster Frank Luntz. "He transcends politics, he transcends ideology, he transcends all the traditional barriers that cause people to be disliked."

So extreme right-wingers who previously castigated Giuliani for his abortion liberalism, like New Hampshire Republican senator Bob Smith, now plead with the former mayor to cut a campaign commercial. Democrats are reduced to praising Giuliani while demurring, very mildly, about his voting-booth coattails.

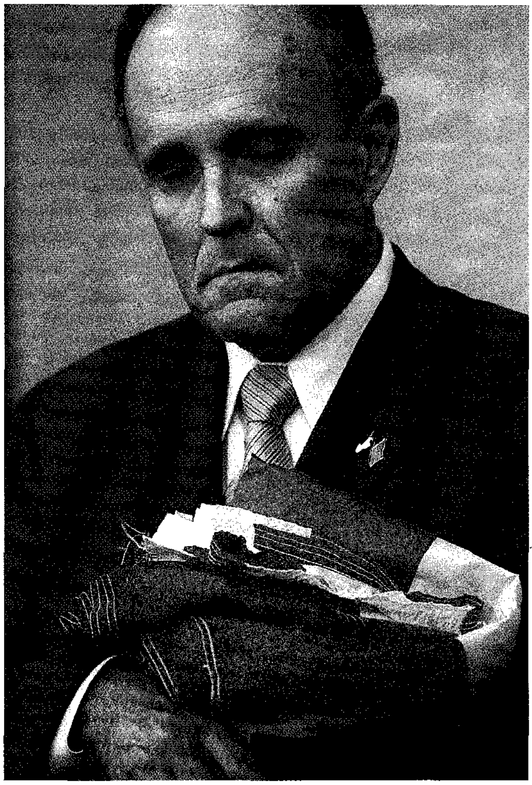
"He is the hottest political property in America today," says Virginia congressman Tom Davis. As head of the Republican House Campaign Committee, Davis has dispatched Giuliani to dozens of districts to help GOP candidates. "He comes into a district and you get instant media coverage, earned media, for our candidates. You can send him to the Bible Belt, you can

ILLUSTRATION BY THOMAS FLUHARTY

send him to the Southwest, and people will drive 100 miles to see him," Davis says. "Among Republicans, even though on a lot of the cultural-cutting-edge issues—guns, abortion—he's on the wrong side, he still basically shares values in terms of trying to instill self-esteem in people, like taking welfare away."

Giuliani's longtime aides consider it a sure thing that he will again run for office. What office? "He doesn't talk about that. And he's smart not to," says Bruce Teitelbaum, who managed Giuliani's short-circuited Senate campaign against Hillary Clinton, still runs Giuliani's PAC, and is one of the partners in the ex-mayor's new consulting company. Teitelbaum has clearly given extensive thought to how Giuliani plays on a red-and-blue electoral map. Teitelbaum also launches into a passionate monologue about Rudy's underestimated ability to play well with others. What makes the ten-minute jag especially interesting, though, is the statement that provoked it: I said it's impossible to imagine Giuliani being satisfied or fully effective as a vice-president to George W. Bush. "A lot of folks make presumptions about Rudy, and they really don't know him that well," Teitelbaum says. "I think he could probably do any job he set his mind to."

Yet conventional calculations aren't what will determine Giuliani's political future. More important is whether his character has actually grown as a result of his trials. At an Elizabeth Dole fund-raiser in Charlotte, North Carolina, in July, a fiftyish, blonde former lobbyist, who has paid $200 to hear Giuliani, alludes to his ennobled stature. "I really wished he'd stayed in the Senate race, because instead we have that Hillary," she says. "But clearly it all worked out for the best, because it was so important he be there to lead after September 11. God had a plan."



IN SILENT PRAYER: **In the months after 9/11, Giuliani attended hundreds of funerals. Even now, he still goes to services for firefighters, whose** ***families deeply appreciate his eloquent eulogies.***

THE GRIEF IS NEVER MORE THAN AN ARM'S length away. Just the other day, Giuliani was suddenly in the mood for a soda but was short of change. One of his bodyguards rooted around in a pocket looking for some coins. Instead, he pulled out a firefighter's Mass card. Giuliani and his aides went silent.

Most of the time, however, the 58-year-old Giuliani is happier and healthier than ever. Surviving prostate cancer and the terrorist attack enlarged his perspective. But in analyzing his current sunny outlook, Giuliani's friends all point to a common influence: Judith Nathan.

"He loves her to death," says Bernard Kerik, Giuliani's final police commissioner and now a business partner. Though the couple spends an occasional weekend at Nathan's Southampton condo, she frequently hits the road with Giuliani. Four days in June took him from Chicago to Richmond to Washington to New York. Three days in August brought speeches in Colorado Springs, New Orleans, and Calgary.

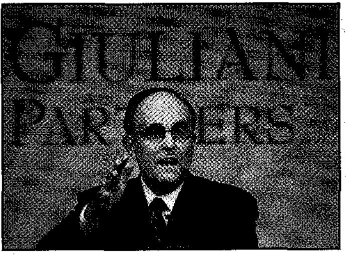
One night in Washington, Giuliani raised $7.5 million for the GOP's National Congressional Campaign Committee. Giuliani has also been the headline act for the Columbus, Ohio, Speech & Hearing Center; at the Choice Hotels International 48th Annual Convention in Atlanta; at the Society for Human Resource Management 54th Annual Conference and Exposition in Philadelphia; at the 2002 Million Dollar Round Table, a meeting of financial advisers, in Nashville; at the American Road & Transportation Builders Association 100th anniversary gala, in Washington; and at the Snapple convention at Chelsea Piers. He has appeared at the Thomas Jefferson Awards and the MTV Awards.

In the past eight months, Giuliani has shared a dais with Scott McNealy, Bill Gates, Mike Krzyzewski, David McCullough, Stephen Ambrose, Willard Scott, Star Jones, the executive vice-president of Ducks Unlimited, and the paraplegic teenage daughter of race-car driver Al Unser.

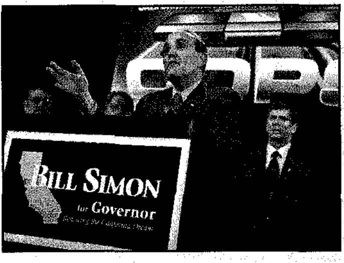
Since September 11, Giuliani has been able to shield his movements behind a claim of security concerns—and if his complete itinerary were to be made available, he might appear mercenary. Giuliani agreed to appear at a $1,000-a-plate luncheon in Dallas for Republican congressman Pete Sessions only after insisting the campaign do minimal publicity. And though Giuliani usually does a brief pre-event press conference with candidates, his speeches are closed to the media. "The only difference in Rudy," says a longtime observer and adversary, "is that the press and public have fewer avenues in to see what he's doing."

The Rudy Road Show

Since leaving office last December, Giuliani, often with Judith Nathan in tow, has been the toast of every town, from Baden-Baden to Salt Lake City and back again.



JANUARY 14 Citizen Rudy announces the launch of Giuliani Partners with ex-police chief Bernard Kerik. The firm is billing itself as expert in emergency preparedness.



JANUARY 17 If it's Thursday, this must be California: Giuliani stumps for Bill Simon. "He's a magical figure," says GOP pollster Frank Luntz. "He transcends politics."

FEBRUARY 13 The royal treatment: With Prince Andrew and Judith Nathan, Giuliani shows off his honorary knighthood in London.

PHOTOGRAPHS: TOP, TIMOTHY FADEK/GAMMA; BOTTOM, LEFT TO RIGHT, SHAWN BALDWIN/AP WIDE WORLD; REED SAXON/AP WIDE WORLD; ADAM BUTLER/AP WIDE WORLD.

The closed door is easily understood in another setting. Roughly once a month, Giuliani welcomes twenty or so relatives of World Trade Center victims to a conference room at Giuliani Partners, inside 5 Times Square. "After he left office, he said he wanted to meet with us to see how we're all doing, to give us advice, to guide us," says Jennie Farrell, who lost a younger brother, James Cartier, and founded the group Give Your Voice. "He comes in and hugs everyone. He's very in tune with the grief that sits at the table. He has his own grief, and he shares that with us. When we first met him, way back when this nightmare started, you could visibly see it, in his face. And you still can."

Farrell says Giuliani updates the survivors on his efforts to maximize the memorial space at the Trade Center site and counsels them on where and when to apply their own lobbying. "He has become, for us, a beacon of hope," Farrell says.

"It was Rudy Giuliani who went on television first to calm the nation. Not New Yorkers, but the nation. Even in the ugliest, darkest moments of a future campaign, nobody will forget September 11."

THE DARK-OAK-PANELED OFFICES OF GIULIANI Partners are on the twenty-fourth floor of a new skyscraper at the corner of 42nd Street and Seventh Avenue, built by Mort Zuckerman as part of the Times Square redevelopment that Giuliani ushered along as mayor. Giuliani has the largest space, with a picture window with a spectacular view north. Directly across the street is the zipper building, One Times Square. Sometimes Giuliani looks out and remembers the day three years ago when he watched an emergency scene here: A giant mylar sign was flapping loose from One Times Square, and 20 floors off the ground a firefighter dangled to tie it safely back down. The firefighter was Terry Hatton, the husband of Giuliani's assistant then and now, Beth Petrone. Three weeks ago, Giuliani attended the christening of Petrone's 3-month-old baby daughter. Hatton died at the World Trade Center, never knowing his wife was pregnant.

When Giuliani walks the thick gray carpet leading from his suite, he sees many of the same faces who've orbited outside his office for twenty years. The other partners at what employees call G.P. are Denny Young, who goes back to Giuliani's eighties days in the U.S. Attorney's office; Michael Hess, most recently the city's corporation counsel; Tony Carbonetti, chief of staff in Giuliani's City Hall; and Teitelbaum. Tom Von Essen, the former fire commissioner; Richie Scheirer, former head of the city's Office of Emergency Management; and Kerik are senior vice-presidents. Sunny Mindel, communications director, is as potent a force at G.P. as she was as Giuliani's mayoral press secretary. The one prominent newcomer is Roy Bailey, a Texas financier, who came aboard to handle the firm's investments.

Giuliani Partners admits to only four clients; its other deals are either said to be "in formation" or confidential. The first, Merrill Lynch, came aboard in April. Giuliani has been friends with senior Merrill executives for decades. But his loyalty, and his eagerness to sign up a big-name client, led Giuliani into a mistake. When New York attorney general Eliot Spitzer went after Merrill for publicly hyping what its analysts believed to be overvalued stocks, Merrill asked Giuliani for help heading off both a possible fraud prosecution and a certain public-relations debacle. Giuliani called Spitzer—and was promptly, embarrassingly snubbed. Giuliani was too late; Merrill caved, paying a $100 million settlement. Spitzer made his decision on the merits of the case, but Giuliani's call also triggered a sour memory: When Spitzer was elected attorney general in 1999, he placed a courtesy call to Giuliani. The mayor never called back.

In the next few months, when the reeling Arthur Andersen, Enron, and Tyco came calling, seeking a public-relations white knight and waving millions of dollars at Giuliani, the former mayor politely declined. Much of the consulting work done so far by Giuliani Partners sounds more like good old-fashioned lobbying. "Nextel is trying to broaden its use throughout police departments and public-service emergency departments throughout the nation—sheriffs, police departments, fire departments," Von Essen says. "So we've been trying to talk to them on how we think they could do a better job of marketing their product."

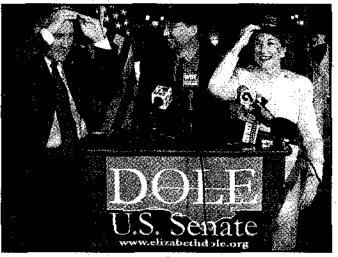
That Giuliani Partners is selling itself as an expert in emergency communications is especially ironic given what New Yorkers have learned about the failure of the NYPD and FDNY to talk to each other before and during September 11. The recent McKinsey report on the flawed World Trade Center response angered Giuliani and company. "We talk about that a lot, about how people look back a year later and say, 'They should have, they would have, they could have,' " Kerik seethes. "Fuck that. Nobody can tell me what was right or what was wrong, unless you were standing next to me. There was only a couple guys standing next to me. And Rudy was one of 'em."

Giuliani's third police commissioner has been working with Purdue Pharma, the drug manufacturer plagued by the theft and abuse of its OxyContin painkiller. "The mayor and I just met with Asa Hutchinson, the director of the DEA; his staff; and people from Purdue," Kerik says. "We don't want

BRUARY 16 Ich Bin ein Man the Year: Giuliani receives e German media's award for itstanding Personality.

MARCH 25 A hero to firefighters around the world, Giuliani, in Switzerland, blows a traditional horn of the Zurich Fire Department.

JULY 19 Back in the Bronx, Giuliani takes a rare moment from his globetrotting schedule to watch his beloved Yankees.



JULY 29 On the campaign trail (yet again). "You can send him to the Bible Belt, you can send him to the Southwest, and people will drive 100 miles to see him," says one politician.

PHOTOGRAPHS: LEFT TO RIGHT, FRANK RUMPENHORST/AP WIDE WORLD; FRANK GRECO/AP WIDE WORLD; MIKE BLAKE/REUTERS; CHUCK BURTON/APWIDE WORLD.

Purdue put in a position where it winds up being taken over by the courts. Or they get put out of business. What I'd like to see come out of this is we set model security standards for the industry." Coincidentally, last week Giuliani raised $15,000 for the DEA's traveling museum.

"Is Rudy more relaxed?" Kerik says with a laugh. "No. At ease? No. Nothing's changed. Personally, I love the guy. He's the godfather of my daughter. We're very, very close. But there's never a time that you forget he's the boss." Lately, though, that power relationship seems to have grated on Kerik. He's pushed for the spinoff of a company called Giuliani-Kerik. "How'd you get that?" Kerik splutters. "The corporate papers aren't done yet!" He regroups to say the new venture isn't a sign of any itchiness. "We decided to create the firm as a competitor to the Krolls and Decision Strategies and other companies like that. It could be litigation support, dignitary protection, other security-consulting issues. Giuliani Partners is sort of a much-higher-level global consulting."

"There's lots of things about him I didn't like," says one lawyer. "But in one year, he had to deal with his father being a gangster, cancer, the breakup with his wife, falling in love, and then the World Trade Center."

Teitelbaum says it's unrealistic, after only eight months, in a troubled economy, to expect Giuliani Partners to have an extensive client list. Just this morning, Teitelbaum says, he's met with two Israeli firms that want to hire G.P. "We're very careful who he associates with, for a lot of reasons," Teitelbaum says. "Rudy is someone who feels his credibility, his integrity, his name, his reputation, is very important to him. So the kind of clients we engage, or the investments we want to be associated with, need to be pristine. Hopefully, by the end of the year, we'll see some return on the work we've done. We're doing fine."

THIS AFTERNOON, THE WINDOWS OF GIULIANI Partners offer a prime panorama of fury. Down on Broadway, 10,000 cops and firefighters are raging about their lousy pay. And many of the angriest signs and most profane chants are directed at Rudy Giuliani, whom they blame for not giving them a raise before Wall Street went bust. Kerik, descending by elevator for a lunch appointment, dons a pair of sunglasses and hustles warily down the sidewalk.

Prosaic disputes over wages and budgets are Mayor Michael Bloomberg's problem now. Giuliani has strenuously avoided any public criticism of the successor he installed with a single blockbuster TV ad. Yet the old Giuliani, who wasn't satisfied with anything less than total victory, has begun to resurface. Even though Giuliani's call for a "soaring memorial" had defined the terms of the debate for redevelopment at the Trade Center site, he's renewing his demand that the entire site be sanctified, pushing a confrontation with Bloomberg. And the size of the memorial is just the beginning of the squabbling: Privately, Giuliani is extremely critical of what he thinks are Bloomberg-administration blunders, on everything from a too-generous teachers' pay hike to the elimination of the Police Department's Street Crime Unit.

Giuliani's favorite historical allusion since September 11 has been to Winston Churchill and the tenacity of Londoners during the World War II blitz—a comparison that reflects flatteringly on Giuliani. Yet Bill Cunningham, the longtime political consultant who is Bloomberg's director of communications, knows some history, too. "I'm not enough of an expert in national Republican politics to say what his future is, but once you start to run on your own, there's always somebody else who wants the same job. And you're right back into the maw of politics, the cut and thrust of it," Cunningham says. "And when the public in England was preparing for a peacetime, they got rid of Churchill. Didn't even look back."

WHEN IT COMES TO GIULIANI, the rest of the world doesn't care about such intramural squabbles. Frank Luntz worked for both of Giuliani's mayoral campaigns but stresses his most recent polling was done without Giuliani's knowledge. "I've done dial testing and thrown questions on national surveys," Luntz says, "and what comes back is that not only was this Rudy Giuliani's finest moment, but Americans feel this is one of the finest moments in politics. Ever. His national popularity is incredible; his favorability is in the eighties. I want to emphasize one thing here: It was Rudy Giuliani who went on television first to calm the nation. Not New Yorkers, but the nation. Even in the ugliest, darkest moments of a future campaign, nobody will forget September 11."

Ed Hayes, the street-savvy New York trial lawyer, is a confidant of Governor George Pataki, Giuliani's sometime rival, and Hayes himself has occasionally clashed with Rudy, most recently when the former mayor was slow to disburse the proceeds of the Twin Towers Fund. "There's lots of things about him I didn't like," Hayes says, "but in one year, he had to deal with his father being a gangster, which is the one thing he's always been tormented about; he had to deal with cancer; he had to deal with the very unpleasant breakup with his wife, which had to cause all sorts of problems with his children; falling in love, which he seems to have legitimately done; and the World Trade Center. I can't imagine a greater combination of personal and public concerns. He has proven himself under very difficult circumstances and deserves immense credit for it."

Hayes sees few limits on Giuliani's political future. "The born-agains will question his marriages, his girlfriend, but he can say honestly that he has had a rigorous testing as a man and he's come to terms with his life," Hayes says. "The one obstacle he has to get over is that part of his pride that forbids him from ever saying, 'I've made mistakes in my life, I've learned from them, I want to go forward.' "

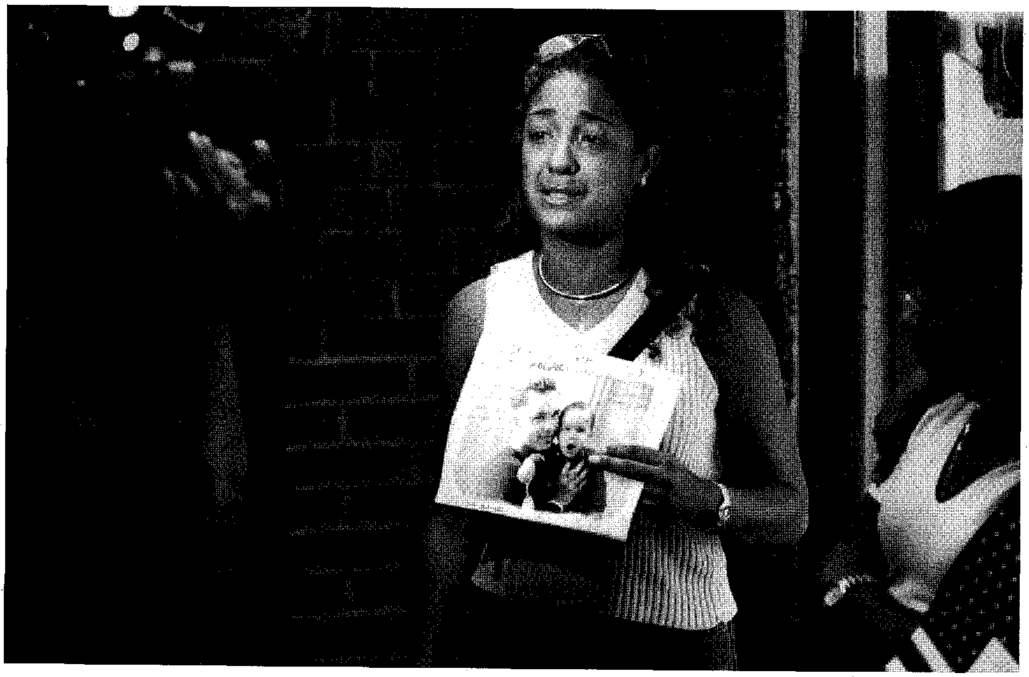
RUDY GIULIANI DOESN'T HAVE TO BE HERE, standing in the sun in a church parking lot on a sweltering August morning, waiting quietly an hour past a funeral's scheduled starting time with hundreds of firefighters in dress blues. But here he is, in Seaford, Long Island, as he has been in dozens of other suburbs and neighborhoods whenever possible, to pay his respects to yet another fallen hero, Lieutenant Patrick Lyons of Squad 252 in Bushwick.

Inside Maria Regina Church, the mourning is standing-room-only, with 1,200 people crammed into the pews. Above the altar, two beautiful, abstract stained-glass windows glow in the sunlight. Beside the altar is Lyons's framed red-and-white No. 10 jersey, the one he wore leading his beloved FDNY football team. Some of the eulogies are slick (the pastor, who admits he didn't know Lyons very well), some are achingly raw (firefighter Pat Alfarone, who opens his mouth to speak but stands mute and sobbing). Only Giuliani receives an ovation on the way to the podium.

He has presided over hundreds of these terrible commemorations since September 11. He isn't a grand orator, but his humble phrases carry genuine gravity. "When I first realized on the morning of September 11 how many people were going to be lost, had died, in the at- *(continued on page 100)*

The Market for Tragedy

For some people, everything changed. For other people, nothing changed. Just ask the agents and distributors and other media types who determine the relative value of 9/11 product. BY MICHAEL WOLFF



THE SPOTLIGHT: **A widow makes the evening news—and becomes archival footage.**

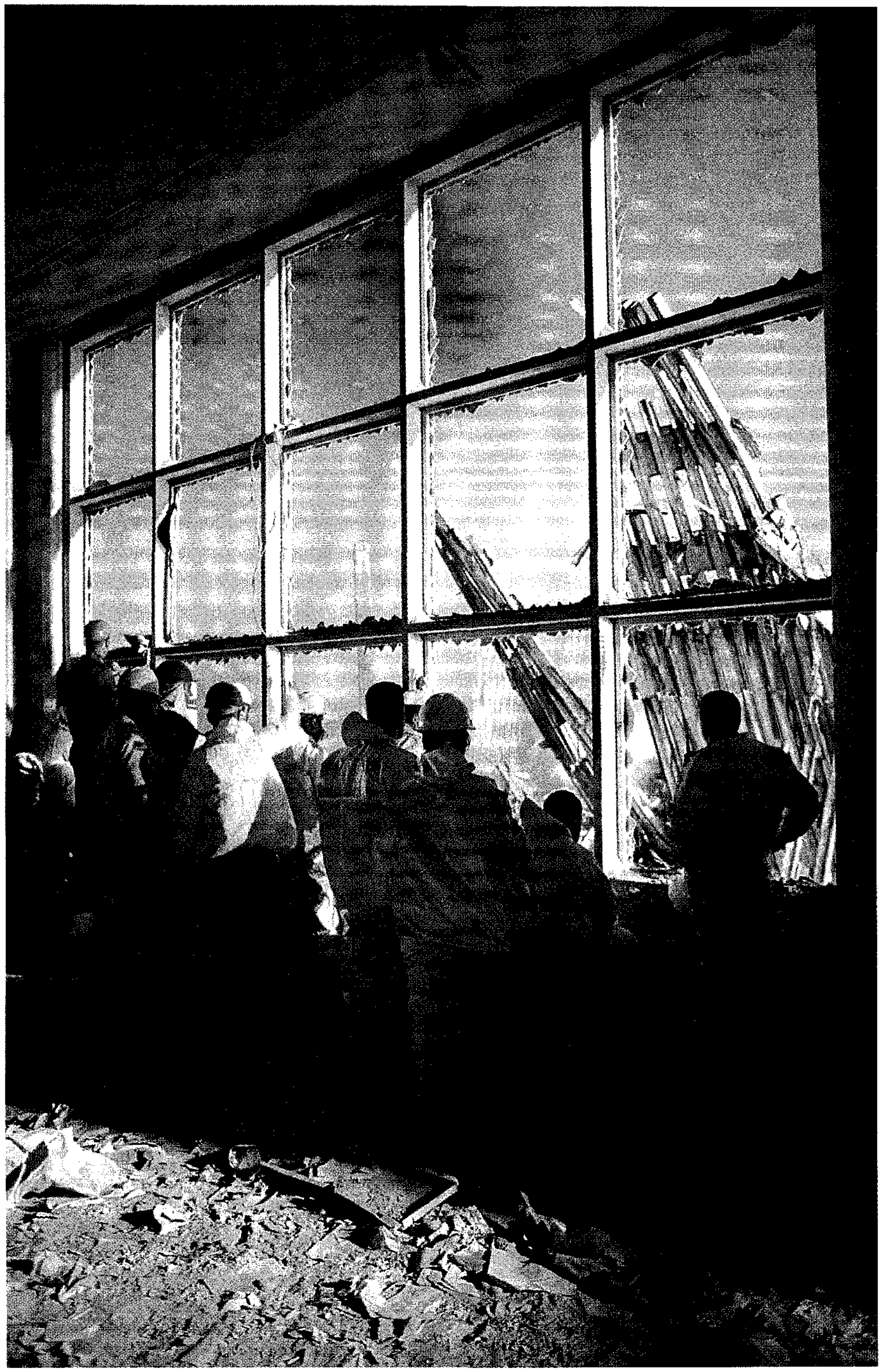
MY FRIEND STEVE ROSENBAUM, a maker of television documentaries and news specials, has made a 9/11 film that is attracting many fans among nine-elevenalia connoisseurs and that has received a great many television offers. But against the counsel of agents, distributors, and other media professionals, he has decided to forgo a television deal for his 9/11 feature, *7 Days in September*, and to try to rise above the maw of insensate repetition.

Steve has as much self-reproach as anyone who has worked in television for twenty years, but the events of September 11—even though he, too, has been involved in the overwhelming media mobilization—seem to have markedly increased his aversion. Television makes everything, no matter how significant, seem like a throwaway, or background noise, Steve believes. Yesterday's news. And he feels that his film, which he's worked on for a year now, is worthier than that. An artifact, he calls it, meaning that it might be a piece of media worthy of surviving all other 9/11 media. Art, too, he means. *The Sorrow and the Pity*. A record of events and emotions that ensuing generations can grow up with.

But when he asks me if I have any advice on how to make it stand out in the media maelstrom, how to make it not just more television, how to make it last—at least how to let people judge whether it's worthy of lasting—I demur.

I think he should take the money from all his worldwide television offers—

PHOTOGRAPH BY MATT ZUCKERMAN, FROM *HERE IS NEW YORK: A DEMOCRACY OF PHOTOGRAPHS.*



THE LAST STAND: **At ground zero, the skeletal remains of the World Trade Center façade became the television industry's backdrop of choice.**

enough to cover the cost of the year he's put into it—and run. This is partly because having seen it, I really have no idea if, in the end, Steve's film is any different from anyone else's film—or if it can be. We have, after all, seen all of these images, or, at this point, can imagine them. And partly because even with the best of intentions, how do you *not* become part of the repetition and ritual?

And partly because I feel what I sense more and more people feel: that I would just like 9/11 to be over, to be done with.

THERE ARE TWO KINDS OF PEOPLE: THE everything-changed and the nothing-changed types. Within those two groups are a range of variables: people who know or who are related to people who died, people outside New York and people inside, people uptown living in the eerie sameness of the Upper East Side and people downtown living in a war zone, people who saw events in real life and people who saw events just on television, and, indeed, people in the media business and people not in the media business. There may be, too, as a further subset, people who were already looking for greater meaning in their lives—those who are stuck in a general midlife malaise or those who had recently lost their money in the market. Or those who are in the television business.

It is *the* subtext of the anniversary discussion: Are you over it, or are you not? Where you stand informs the kind of moral attention you demand of friends and neighbors and the media, as well as how you see the future of the world (most immediately, the future of Iraq).

And while it may be, and many people suspect it is well on its way to being, a profound political divide, it remains very much an emotional one. Have you been able to develop a distance or coolness, or, in a flash, do you find yourself back in the heat and confusion of the moment?

Steve is very much an everything-changed guy.

Although he is somewhat broad of beam and wears Coke-bottle glasses, in this Steve resembles George Bush—he has that thing in his eye, the grimness and intensity. It is not only, or principally, I realize, that *everything* has changed for the everything-changed-ites but more specifically that they believe *they* have changed. For them, the World Trade Center catastrophe is about their own sense of purpose and clarity.

Before September 11, Steve ran a successful independent television company, producing over the years a wide assortment of A&E, Discovery, and National Geographic documentaries and specials. In recent years, as he's tried to get out from under television, his gimmick has been to put amateur footage on the Web—to make journalism out of diverse voices and low-cost technology. (TELL YOUR STORY TO THE WORLD, says a big sign on the headquarters of Steve's company, CameraPlanet, on lower Fifth Avenue.) On the morning of September 11, Steve was set to go with a crew of 30 to begin making a reality-TV show. And then the attacks began.

Everyone in the media at that moment in time had a qualitatively different reaction, I believe, than people outside the media. It's the difference in inclination to run from or to run toward something. It's perhaps one reason the media has so identified with the firefighters.

Never before had so many media people had so much access to so large an event—making the event, it would be fair to argue, geometrically larger.

Steve gave each member of his crew a camera, tape, batteries, and a cell phone. He kept them working for ten days: "We had no client and no interest in getting a

PHOTOGRAPH BY MICHAEL LISNET.

client. We were just shooting pictures for history. We wanted the delicate images. The horrible poetry."

It was, he realized, "the first time in my professional life I was doing something just because I wanted to do it.

"Nine-eleven was for me," he says, "like a reset switch."

On the third day, after two and a half days of no sleep, he woke up and heard on the radio the song "Overcome," by the band Live. Steve found himself listening to the music and seeing the images he and his staff had been collecting. And although a year later, Steve would be trying to figure out how not to be consumed by the tsunami of 9/11 media, on that third morning, he rushed back to his office and put together a music video for the song that within 48 hours was airing on VH1.

Then he realized he had to make a film—and that the film would take precedence over everything else in his professional life.

"No one is ever going to write an engraved invitation to do important work," he said, recalling this moment the other day.

It is the subtext of the 9/11-anniversary discussion: Are you over it, or are you not? Where you stand informs the kind of moral attention you demand of friends and neighbors and the media.

Adding to the footage he and his crew had collected, Steve placed an ad in *The Village Voice* looking to buy footage, amateur and otherwise, taken during the first week. He decided to buy any film that was offered to him if the person who shot the film would sit for an interview—his film would become about how people saw what they saw. "The experience," he says, "is all about images." Which seems quite clearly true.

It turned out he wasn't *just* making a film. As the amateur footage came in, Steve, in some perhaps obsessive fashion and at nobody's expense but his own, began to catalogue the entire visual record of the event.

His is now the largest 9/11-video repository that exists. I can't tell if this makes Steve more or less a part of the media problem. I think of the Korda brothers, who in the early days of Hollywood created a bank of footage about the African bush that became the B-roll for every movie set in Africa. Steve's interest seems as functional and as specialized—and indeed, his bank of images has supported other 9/11 documentaries.

Still, I can see the art here, too, and the mission. If we have been bombarded with images, Steve's antidote is to deconstruct them. Every image in his database has an explanation, a provenance. When I stopped by his offices a few weeks ago, Amy Rubin, a young woman who had worked at the Holocaust museum, was painstakingly recording the exact time and location of each image. "Whether a shot happened at 115 Broadway or 60 Broadway will one day be important," Steve says.

I ask him about when he stops collecting. "When there are no more images to collect. When every sock drawer is empty," he says.

HERE'S THE POINT STEVE SEEMS TO BE MAKING, the thing he is trying to set himself against: Just because the media is dwelling on 9/11, and will turn this anniversary into the ultimate commemorative spectacle, doesn't mean 9/11 will, really, be remembered. It doesn't even mean that the media is all that interested in 9/11. The illusion-reality quotient is, at this point, potentially very high.

"If we hit the story really hard, we can put a stake through its heart and then it will go away and leave us alone" is how Steve analyzes the basic media response to material that, after all, mostly fails to get ratings or sell ads.

There was, he recounts, the West Coast distributor who managed to rather exactly convey the growing sense among media people that we in New York who experienced 9/11 firsthand might have a different take on it from the rest of the world. "How you feel about the Northridge earthquake—that's how we feel about the World Trade Center" is how the distributor put it.

Indeed, the avalanche of anniversary coverage may, as Steve suspects, mean the exact opposite of the importance of remembering. Rather, in the starkest media terms, the anniversary represents a window of interest, and when it closes, that will be it for 9/11.

"If you don't sell your film and have it on the air before September 11, it will be valueless on September 12," one television executive told Steve, in some kind of testimony to the survival and triumph of media values in the media capital.

Certainly among journalists (many of whom, like Steve, saw their reason for being transformed, however briefly, after 9/11), the refrain for the past month or so has been to complain about 9/11 duty. *What else is there to say?* everyone pragmatically asks.

I FIND MYSELF TRYING TO SUGGEST TO Steve that this attitude might not be just cynical but reasonable too. Like many reporters who covered 9/11, I've gone back to read what I said in the days and weeks afterward and would surely say it differently if I could. We seemed altogether sure about the meaning of the catastrophe—the media attention not only made the event larger but made the meaning surer—in ways that I think many of us might examine further now. Indeed, whether Steve's film is *The Sorrow and the Pity* might depend less on the film than on what the catastrophe itself comes to mean.

Was it the most profound political event of the age, a geopolitical chasm that will mark the world for a generation, or was it something more like a natural disaster, a moment of vast destruction that will recede now in memory as the repair and rebuilding become the focus? On this point hinges, possibly, George Bush's political career, as well as the fate of Steve's film.

"You're wrong," Steve says.

I feel churlish. "I'm not arguing here. I'm just suggesting that we don't know."

"You're implying it's a fluke occurrence. But it's not. Look at what's happened. It's—Sarajevo," he says in some frustration. "It's the assassination of the archduke."

"Do you really think so? We are not at war."

"We are."

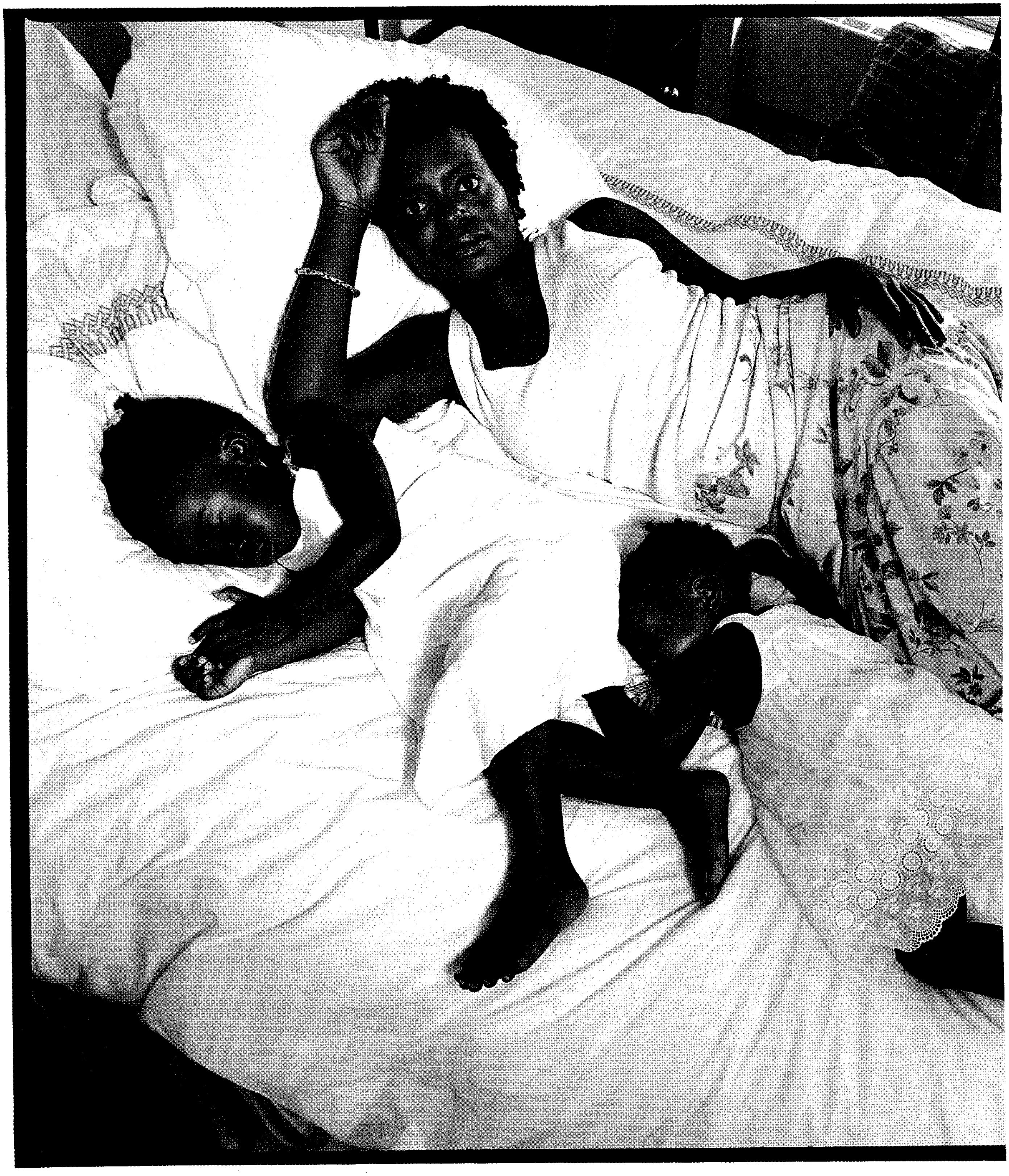
"Well, what if, actually, nothing else happens—if we are not really under attack?"

"If nothing else happens, I guess my film might not be all that interesting or valuable ten years from now," he says, and I suddenly feel guilty for wringing out the admission.

Meanwhile, eschewing the big audiences but certain disposability that television offers, Steve is opening his film this week in movie theaters around town. His point is for you to get away from the involuntary and passive commemoration, and, rather, on your own accord, come looking for it, and alone and in the dark try to decide what it means to you. ■

E-mail: michael@burnrate.com

The Lives



Left Behind

For four widows, the one-year mark brings a fresh spasm of grief—and a realization that they've somehow figured out how to carry on. BY MERYL GORDON

IT'S THE STUPID, ORDINARY, DAY-TO-day stuff that is still so brutal. Upper West Sider Emily Terry recently took her daughter Lucy to the doctor to discuss whether the 4-year-old's ear problems would require minor surgery. "The doctor told me, 'So go home and have a family meeting and decide what you want to do.' "

These would be innocuous words, except that Terry's husband, Andrew Kates, worked at Cantor Fitzgerald and perished on September 11. "I thought, *This is it, I am the family meeting*," says Terry.

For the spouses of those who died in the Twin Towers, a simple encounter can turn into a trap-door moment that hurls them unexpectedly into bottomless grief. And yet, while the pain and loss remain excruciating, there is also a small sense of relief, a sad triumph in merely having survived.

"In one night, I was turned into a mother and a father, a banker and a carpenter," says Lori Kane, a stay-at-home New Jersey mom whose husband, Howard Kane, worked at Windows on the World. Her first six months were a blur, as the shock and constant sobbing turned to bleak recognition and numbness. But on an August vacation to Puerto Rico with her 12-year-old son, Jason, Kane found herself musing about how far she'd come. "I've never been good at being alone, my whole life. I didn't think I could do this. I can."

Anna Mojica, whose husband, Manny, was a firefighter based in Greenwich Village, has received dozens of condolence letters and gifts from strangers, but the note that really got to her came from a 9-year-old Colorado boy. "He wrote that the real heroes were the wives and the families left behind," she says.

If their husbands had died of cancer or in a car wreck, their loss would be equally agonizing, but what's disorienting for these women is all the public attention being focused on them. It's weird to have cars cruise slowly by their homes, to have people in the health club whisper and stare, to hear strangers making judgments about how they should live their lives.

Yet it's worse when people don't know. LaChanze Sapp-Gooding, an actress who was married to Cantor Fitzgerald trader Calvin Gooding and gave birth to their second child in October, says she doesn't want to spend her life wearing a sign saying 9/11 WIDOW and explaining her situation. "The saddest thing about all of this is that my little girl will never meet her father," she says. "Most people won't know what happened, and they're going to see me as yet another African-American single mother in America—and this wasn't my plan or choice."

Now, at the one-year mark, these four women have all been time-warped to the past, replaying again and again the last moments with their husbands, the things they said or didn't say, the final, irrevocable image before everything changed. They are saying good-bye all over again. But they're also looking to the future, beginning to think about the "What next?" chapter.

LaChanze Sapp-Gooding

ACTRESS AND MOTHER OF TWO

LACHANZE SAPP-GOODING HAS A LIGHT-up-the-room smile and the resilience of a show-must-go-on Broadway trouper. Sitting in the living room of her high-floor Riverdale apartment, with a serene view of the Hudson River, Sapp-Gooding, dressed in a sexy lace top and flowered skirt, is in full emotional throttle today.

An actress who has been nominated for a Tony Award, she is juggling a variety of

FAMILY TIES: **Actress LaChanze Sapp-Gooding was pregnant September 11. She struggles not to show her fury to her children, Celia, now 2, and Zaya, 11 months.**

PHOTOGRAPHED BY MARY ELLEN MARK

HERO
FDNY
SQUAD 18

A SHRINE TO A FIREFIGHTER FATHER: **Anna Mojica and her children, Stephanie, 8, and Manny Jr., 6, at their home in Bellmore, Long Island. Squad 18 members recently put up a new roof for the family.**

roles, including doting mom to two little kids ("Celia, honey, mommy's going to talk now, stop trying to break Meryl's tape recorder") and furious widow ("There are days when I want to take a sledgehammer and crack every window on Fifth Avenue"). But most of all, she is an artist who has found solace in immersing herself in fictional characters. "I'm so grateful that I have a little bit of a name in New York," says Sapp-Gooding, who has been cast in a revival of the Broadway musical *Baby*, slated for next year.

Sapp-Gooding is a member of that most heartbreaking Twin Towers sorority—widows who were pregnant on September 11. Married to Calvin Gooding, a trader in international equities at Cantor Fitzgerald, she says, "It meant a lot for us to raise happy African-American children in this world. We were on a mission to do this together." Her younger sister, Michelle Mackey, was at the hospital on October 23 when Sapp-Gooding gave birth to her second daughter, Zaya. "It was the saddest moment in our lives, but a huge sigh of relief because we were so worried about the baby," Mackey says.

Sapp-Gooding's face brightens as she talks about how she and Calvin met. It all began with a head shot and a haircut. "I used to get my hair done at this salon called Scissors," she recalls. Calvin went there, too, and saw her photo on the wall, pestering the barber unsuccessfully for her number. Then, on Memorial Day weekend in 1996, Sapp-Gooding was at the restaurant B. Smith's with a girlfriend, and Calvin walked by. "He was so handsome. My girlfriend and I toasted, and we both said, 'I'll drink to that.' " Calvin strolled into the bar, came by her table, and asked, "Are you an actress? I've been trying to meet you for two years. Can I take you out for ice cream, dinner, a trip to the moon?"

But Sapp-Gooding, who grew up in the Florida panhandle and attended the University of the Arts in Philadelphia, soon accepted a role in the national production of *Ragtime* and told Calvin she would be spending the next year in Los Angeles; she was stunned when he arranged to be transferred to Cantor's L.A. office. "I didn't know he was that serious about me," she says. The couple married in 1998.

On September 10, their last night together, their daughter Celia was fussing, so Calvin went off to sleep in her room, to keep the child quiet so LaChanze could get some rest. "I remember getting up at 3 A.M. and going to Celia's room," she says. "He was just laying there, sound asleep on the floor with her on his chest." She kissed her husband good-bye as he headed off to work, then fell back to sleep in a recliner, woken with a start by a call from a family member alerting her of the attacks at the Twin Towers. "I was watching TV, and I kept counting down the squares to get to his floor, and there it was."

Sapp-Gooding says her biggest challenge last fall was to try to hold it together in

PREVIOUS SPREAD: HAIR AND MAKEUP BY BERTA CAMAL FOR JED ROOT INC.

Anna Mojica, who averages just five hours of sleep a night, has joined a firefighter-widows support group that meets on Thursday nights: "It's good to know I'm not the only one going nuts."

front of the children. "After I had the baby, I didn't want to be angry, because I was nursing. But there were times I was so sad that my 2-year-old would crawl over to me and say, 'Mommy, what's the matter?' But I couldn't stop crying."

What brought her back from crippling depression was an acting job, a role in *The Vagina Monologues* last December. Offered the part by the play's author, Eve Ensler, Sapp-Gooding was initially nervous about going back to work, but says, "I got to be funny and happy and loved for an hour and a half. It was the best thing for me. It kick-started me back into wanting to be pretty again, into being LaChanze again, sans husband, sans children, just me."

She threw herself into auditions this winter and spring; flying off to Montreal to do a commercial, landing the *Baby* role as well as the lead for a workshop next year of a new musical, *Dessa Rose*, about an African-American slave. She has felt pressured to work partially because she worries about money: Calvin didn't buy life insurance.

She can't help but be upset by the million-dollar disparity between what civilian spouses and the firefighter and police widows and widowers—the beneficiaries of generous pensions and enormous charity donations—are receiving. "I don't begrudge them a dime, but the organizers of these funds ought to consider the rest of us. I've got a long haul ahead of me."

She remains wary about dating. "I think, *I'd like to go to a movie and have a glass of wine.* When I think about being with another man, being in the space of conversation with a man who may be attracted to me, it makes me so nervous," she says.

In July, Sapp-Gooding started seeing a psychiatrist, and at his suggestion she's taking a work break this fall—with the exception of a one-night performance at Lincoln Center in November (she'll sing songs—from "That's All" to "Mockingbird"—that reflect her feelings about Calvin and her children). "My life had gotten ahead of me," says Sapp-Gooding. "I couldn't catch the reins. I was trying to do too much, and it was affecting my patience with my children. I was starting to snap at my babies, and I didn't like it.

"He's been teaching me balance," she says. "He said to me, 'You can talk all you want about your relationship with Calvin and how he died, but what we're here to do is work on you. There's no more you and Calvin. We've got to make you strong again.' I found that comforting."

Anna Mojica

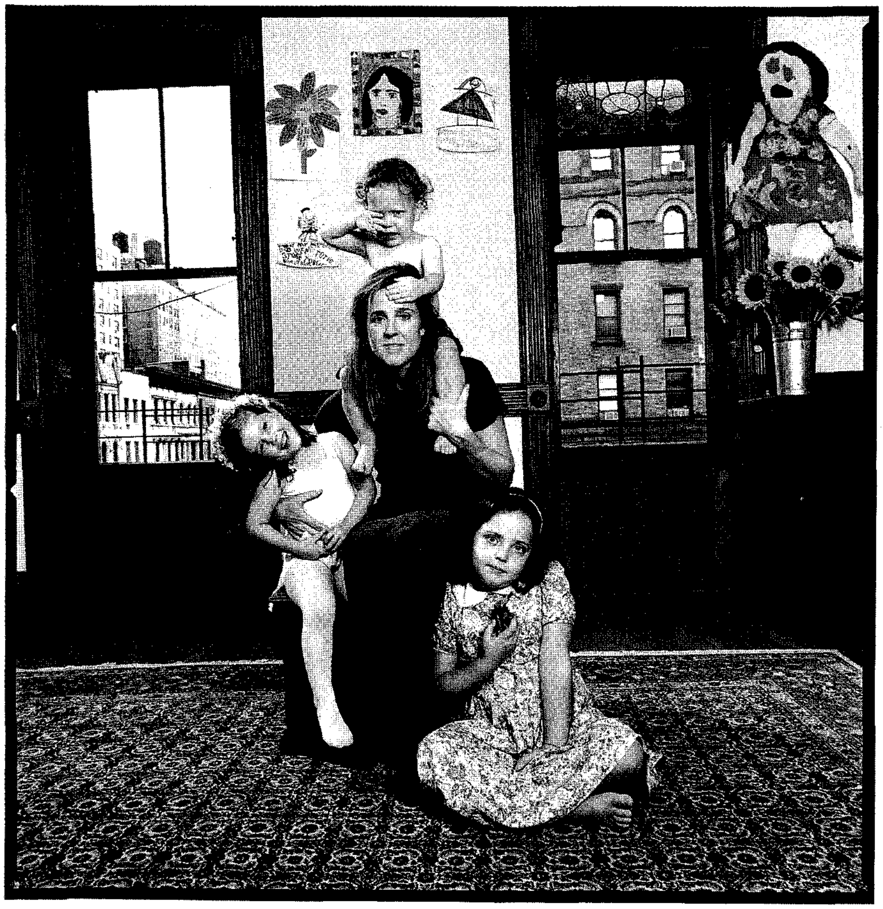
FIREFIGHTER'S WIDOW
AND MOTHER OF TWO

ANNA MOJICA IS GETTING REALLY TIRED OF people telling her how well she's doing. "I'm a mess. I don't tell my friends what I'm feeling," she says. "I put the face on. I lose it when I'm home, when I'm doing the chores that Manny used to do. I'll be crying when I'm trimming the hedges."

A 36-year-old beauty, she exudes the feistiness of a woman who kick-boxed as a hobby until she hurt her left knee. Sitting in the dining room of her comfy three-bedroom home on a tree-lined street in Bellmore, Long Island, she is wearing her firefighter husband's squad medallion on a chain, as well as a bracelet engraved with his name. This morning her children, Stephanie, 8, and Manny Jr., 6, are at camp. "They're okay, a little attached to me," she says. "They don't mind going on play dates, but if it's me that has to go somewhere, they're terrified."

Manny Jr. talks about his father incessantly, while Stephanie still hasn't cried. "I took her to a counselor, and they said she was doing okay," says Mojica. "She's just starting to bring him up, but she never talks about what happened." Mojica, who averages five hours of sleep a night, has joined a firefighter-widows support group that meets on Thursday nights: "It's good to know I'm not the only one going nuts."

Mojica's entire adult life revolved around Manny. She was only 15 when they met. Manny was her neighbor in Queens, and he used to whistle outside her apartment building to get her to come out for a ride on his Harley—the motorcycle now sitting in their garage. Although she's Italian (née Vecchione) and he was Puerto Rican, this was not *West Side Story*, Astoria-style—



A HANDS-ON MOM: **Emily Terry's son, Henry, now 23 months, took his first steps last September 11. Lucy, 4, and Hannah, 6, talk nightly about dad Andrew Kates.**

HAIR AND MAKEUP BY KATRINA BORGSTROM FOR PRICE INC.

their families approved. In 1990 Manny joined the Fire Department, stationed at Squad 18 in Greenwich Village, and they married the next year.

"Every time he left for work, I cried," says Mojica, who worked at a bank after high school but gave up the job when Stephanie was born. "He didn't know that. The kids would say, 'What's the matter?' and I'd say, 'Nothing.' A lot of wives don't think about the danger; it got to me all the time."

She reaches for a cigarette. In the silence, Manny's beloved aquarium gurgles. Mojica's got this reel going in her mind about September 11. "It was the first morning he didn't wake me up to say good-bye. I heard the door close. I was going to get up to catch him to say good-bye, but I didn't want to make him late to miss his train. So I went back to bed, like a fool, and now I'll regret it the rest of my life."

Squad 18 lost seven men in the Trade Center; Manny was filmed entering Tower Two, in the Naudet brothers documentary aired on CBS—"They sent me the two-minute clip, it made it more real, I didn't want to believe it"—and he was last in radio contact from the thirty-fifth floor. "If I actually met somebody who was able to get out because of him," she says, "it would make it a little easier, give it a reason."

Raised Catholic, she has been so angry at God that she stayed away from services for most of this year. She's sought otherworldly comfort instead, frequently visiting psychics and having her cards read. She's defensive when she talks about this quest, but says defiantly that the sessions have helped. "It's not something I'd ever done in the past, but I was just trying to grab anything I could get," she says.

"I've been enveloped by this community," says Emily Terry of the Rodeph Sholom congregation. "I just felt like people were taking care of me. I felt like they wouldn't let me fall, wouldn't let me collapse."

Given that she and Manny were always strapped for money, she finds it horribly ironic that his death will make her a millionaire, and she's appalled at the public reaction. "It bothers me that some people are saying how greedy we are." She starts to cry. "We don't want this, we didn't ask for it. I've got no clue how to deal with it, because we never had to worry about it."

Mojica says she can't imagine being involved with someone else. "People say, 'You're young, you can have another life.' I don't want another life. When my friends talk about it, it makes me nauseous." On April 22, the day that would have been her eleventh anniversary, she honored her much-tattooed husband by getting one of her own on her right ankle—roses with a cross and her nickname for him, BABE.

Her best days are spent with her husband's pals from the firehouse. Howie Scott, a firefighter, stops by all the time to help out, and he and his wife took Mojica and the kids to the squad picnic in August. "Anna does better when she's around the guys," says Scott. "She knows she can feel a lot of things around us—if she wants to cry or laugh or goof off, everything's okay with us."

The squad turned up recently to put a new roof on her house, remembering that Manny had worried about leaks. She is planning to spend September 11 at the ceremony at ground zero and then go to lunch at the firehouse. "This was his second family," she says. "I want to be with them."

Emily Terry

UPPER WEST SIDE MOTHER OF THREE

THE FRONT DOOR OF EMILY TERRY'S UPPER West Side apartment is decorated with exuberant pictures drawn by her three young children, proclaiming this EMILY'S FAMOUS BREAKFAST RESTAURANT, home of EMILY'S FAMOUS OATMEAL, and announcing WE'RE JEWISH.

Emily Terry isn't, in fact, Jewish—she grew up as a Presbyterian on the Upper East Side—but she and her husband, Andrew Kates, a senior managing director at Cantor Fitzgerald, agreed to raise their children in his religion. Their oldest children, Hannah, 6, and Lucy, 4, are enrolled at the Rodeph Sholom congregation's school (their youngest child, Henry, is 23 months old). This decision has had enormous repercussions for her this past year.

"I've been enveloped by this community," she marvels. "I just felt like people were taking care of me. I felt like they wouldn't let me fall, wouldn't let me collapse." Congregation members virtually lived with her during the first few months. Suzanne Waltman, a friend and fellow Rodeph parent, says, "People at Rodeph really understood the workload of three children."

At night, the kids often talk about their dad, and when they go to bed at 8 P.M., Terry often falls asleep in their room. "I feel incredibly sad for them," she says. "My son was 11 months when it happened, and yet when he sees a picture of Andy, he says, 'Dad.' Henry saw someone recently from the back who looked like Andy, and he got so excited." She pauses to compose herself. "It sounds so goofy, but on September 11, Henry walked across the living-room floor for the first time." Before the towers collapsed? "Nope."

On that morning, she stood at the window of their apartment, overlooking Columbus Avenue, and watched her husband play out his usual morning streetside performance for the family. "He'd do a crazy dance or walk in a funny way and people would stare at him, and the kids would be hysterical. The last time I saw him, he was popping out behind that newsstand. It's a happy moment." A short while later, her phone rang: "Andy called, and all he said was, 'A plane hit the building, it's on fire, and I love you.' " His body was found two days later.

A patrician blonde who looks elegant even in khakis and a T-shirt, Terry, 39, a native New Yorker who attended Chapin and then Haverford, met her future husband in Boston in 1985. She attended Boston University, earning a master's degree in art history; Andy went through Harvard's M.B.A. program. She left a job at the International Center of Photography after her first child, Hannah, was born. Even though Andy was in a fast-track job at Cantor, they didn't live in Master of the Universe style: Their apartment is a two-bedroom rental (the three kids sleep in one room), and they vacationed every year in relatively inexpensive Lake Champlain.

Describing the past year, she can chart her emotional temperature season by season. In November, she took up her husband's passion, running in Central Park. "What I like about running around the reservoir now is that it's a way of being with people—everyone makes eye contact—without having to talk." This summer, she felt able to do other feel-good things, such as visit the Frick Museum and use a gift certificate for a facial.

Terry is seeing a psychiatrist and has intensely bonded with the other members of her widows' support group. "I have never thought so much in my entire life," says Terry. "Everything requires it. I have to decide what I'm going to put on Andy's headstone. That's in the category of things you never thought you'd deal with at age 39."

She finds herself clinging to the unexpectedly kind gestures. She got a visit from an ironworker who found one of Andy's credit cards at ground zero. "The guy tracked me down, and his wife called to say he had made something for us from metal from the World Trade Center." Walking over to the fireplace, she shows off a small cross on the mantel. "I was worried when the man saw my daughter's sign on our door—WE'RE JEWISH—that he'd be embarrassed about bringing us a cross. I thought it was really touching."

She's never been to ground zero—the place haunts her. "I keep coming to this image of this huge hole, which is what it feels like," she says. "Sometimes I'm inside the hole, and sometimes I'm standing at the edge of the hole. But I'm never away from the hole, I'm always near it."

Lori Kane

NEW JERSEY MOM
WITH ONE SON

LORI KANE NEVER CALLED HER HUSBAND, Howard, the financial controller of Windows on the World, first thing in the morning, because it was his busiest time. But on the morning of September 11, she was washing the breakfast dishes in their home in Hazlet, New Jersey, when she suddenly felt the need to talk.

"It was a beautiful day, and it was very still," she says. "The trees weren't moving, and I thought, this is weird, it's almost as if time stopped. I looked up at the clock, it was 8:44 A.M., and I thought, *I have to call Howard.*" It was family chit-chat, the poetry of daily life: She told her husband that she might take Jason, then 11, to the doctor, and urged him to get home early because she had a parent-teacher meeting that night. "His exact words were, 'I'll be there for you and Jason,' " she says.

"And then he began screaming my name again and again."

The first plane had hit his office building. "I thought he was having a heart attack. I heard the phone drop." She yelled his name, and another man picked up the phone. He told Kane there was a fire and that Howard was organizing an evacuation.

As she tells this story, she's sitting in the pristine living room of her redwood Colonial, which sits on a quiet street. Her wedding picture hangs over the TV. Last fall she searched hospitals, convinced her husband might still be alive. "One night I did get a call; the Red Cross said, 'You have to call this hospital right away,' " she says. "They said, 'We have a man named Kane here,' and I said, 'Is he alive?,' and they said yes. But it turned out to be a Craig Kane." Howard's remains were found in October.

Back in 1988, Lori (née Renz, the daughter of a Lyndhurst mailman) was running the computer room at Bascom Foods in Paterson, New Jersey, when Howard was hired as the controller there. On his second day of work, he crashed the system. "It took five hours to get it back up. He was so apologetic, he kept saying, 'Can I take you out to dinner?' " They married almost two years later.

MOTHER AND SON: **Lori Kane hates feeling branded by the tragedy. "I just want to be treated normally." Jason, now 12, misses fishing with his dad.**

Kane, who works several hours a day as an aide in the cafeteria of her son's school, says he's doing relatively well but remains very angry. He misses the Sunday fishing trips, the elaborate meals his father concocted from Windows on the World recipes.

What troubles Kane is the feeling that she's branded by the tragedy. "I just want to be treated normally," she says. "But people don't know how to speak to me. I'm the same person." She was shaken by the ground-zero memorial service in the spring. "People were standing there taking our pictures and watching us. I felt like I was onstage, like I was a movie star. No matter what we did, they wanted to capture us by camera." Nevertheless, she plans to trek back to ground zero on September 11. "My friends and family keep saying that there will be closure," she says. "When they call his name, I have to be there for him."

Kane was contacted last November by another Windows widow—they'd never met but their husbands knew each other—and ever since, they've talked several times a month. In June, both women were surprised to discover that on the same weekend they'd both finally ventured out for an evening with friends. "It was as if we both decided at the same time, *You can't sit in the house forever.*"

But it is still so hard to make sense of a world in which your husband goes to the office and is killed by terrorists. "I never gave up my faith at all," says Kane, who is Protestant. "I thought God was holding up the Twin Towers, to let people get out. Am I angry at him? No. They say that everything in life has a purpose. But this one," she says with a rueful smile, "someone's got a lot of explaining to do." ■

HAIR AND MAKEUP BY KATRINA BORGSTROM FOR PRICE INC.

Rising to Greatness

Who would question the notion that whatever replaces the Twin Towers must transcend everyday design? Not these architectural visionaries, who looked into a blasted void and saw whole new worlds. BY JOSEPH GIOVANNINI

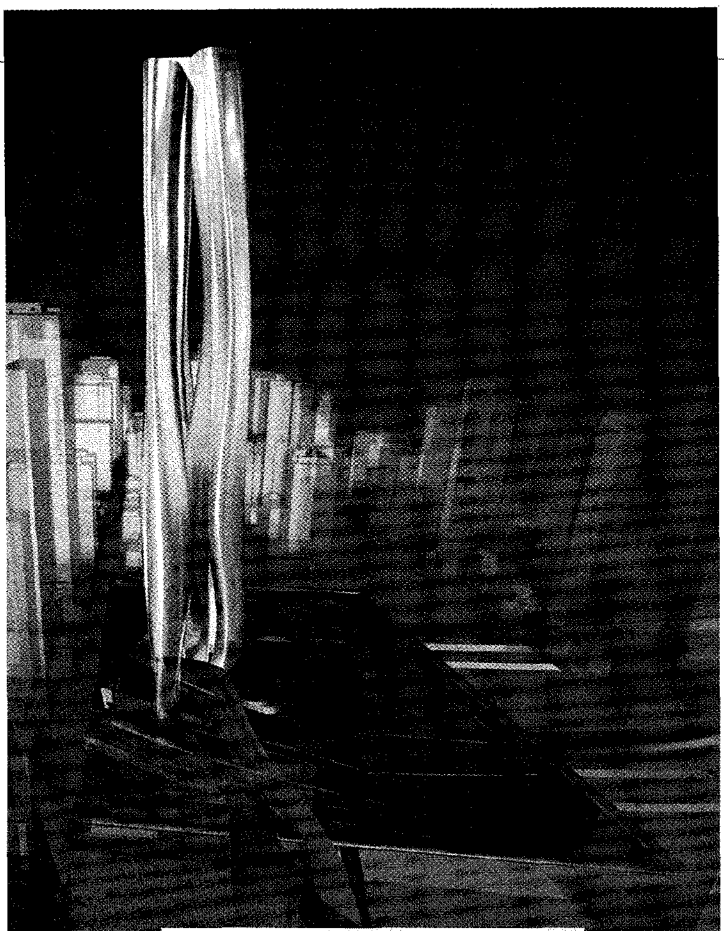
WHO CAN FORGET THE BOOing that erupted spontaneously at the Javits Center two months ago after the presentation of six much-anticipated plans for rebuilding the World Trade Center site? The audience of 5,000 New Yorkers from every walk of life were not just being contrarians; they were expressing a collective demand for urban and architectural greatness, scaled to the magnitude of 9/11. Overt banality would not do; nor would the dry calculus of square-footage, excessive infrastructure, and rote planning. Architecture can't be plugged in at the end of the design process because design itself is the most powerful instrument of planning. The proposals, generated by a single New York firm with no record of work on this level, simply lacked vision.

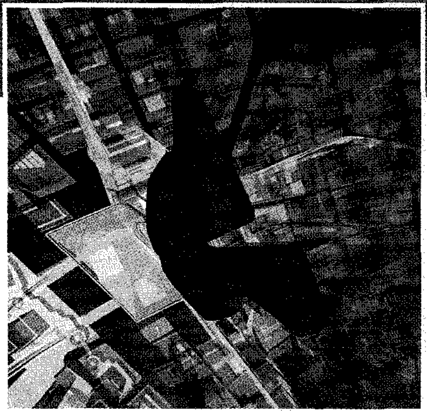
Making the city whole again is a way of making ourselves whole. The Parthenon, the Pantheon, and any number of Gothic cathedrals all provoke a sense of wonder, and even if the belief systems that created them have collapsed or changed, the stones still speak to our eyes, body, and spirit. New Yorkers need buildings at the World Trade Center site that will make us stop, look, and feel. Buildings that will make us turn our gaze up and understand a larger order of aspiration. This is not the time to settle for real-estate deals dressed up with expensive curtain walls but the moment to prescribe curative doses of the beautiful, the poetic, the sublime.

New York invited six practicing architects and one practicing visionary to design proposals for the site. They spent their summer vacations devising and drawing plans, in the hopes that their proposals might help establish ideas and open debate about the future of ground zero. Even as the Lower Manhattan Development Corporation and, presumably, the Port Authority regroup and open the process to more architects globally, the plans that follow set an imaginative and practicable standard for what New Yorkers, Americans, and the rest of the world hope the site might be. Rebuilding beautifully and joyfully, presenting a vision at once soaring and dignified, honors the dead as well as the living.

A wide range of solutions began to appear on our computer screens in late August. These designs encourage interconnectedness between the buildings themselves, the underground infrastructure, and the surrounding city. Some connect directly and daringly to the waterfront or bring water to the site. All cultivate the three-dimensionality of Manhattan, where the ground plane is not always earth but a surface with many layers built above and below. They also factor many diverse uses into the plans to ensure a robust 24/7 urbanism.

Above all, the proposals are, in different ways, heroic and evocative. They aspire to nothing less than a transfiguration of the events of 9/11, provoking a primal whoosh of recognition. While these designs function—accommodating large amounts of square-footage, the anticipated transport infrastructure, and a multiplicity of uses—they are not functionalist as a first and primary premise. Instead, apocalyptic destruction is answered with an equal and opposite reaction. These are structures that return a sense of awe to the city, and solidity too. This complex of buildings, as no other, must move us to want to live fully again in our city.



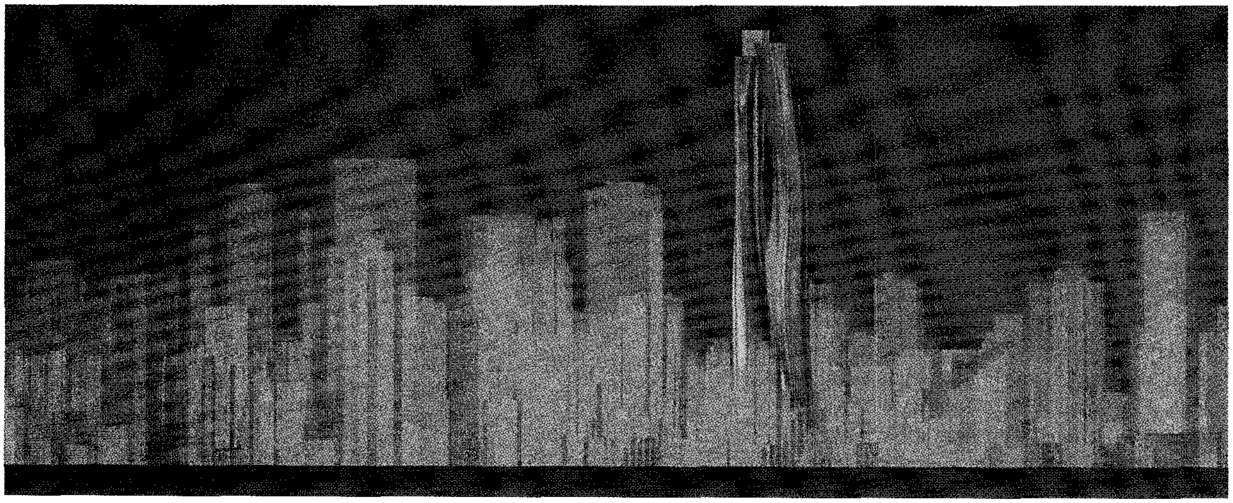


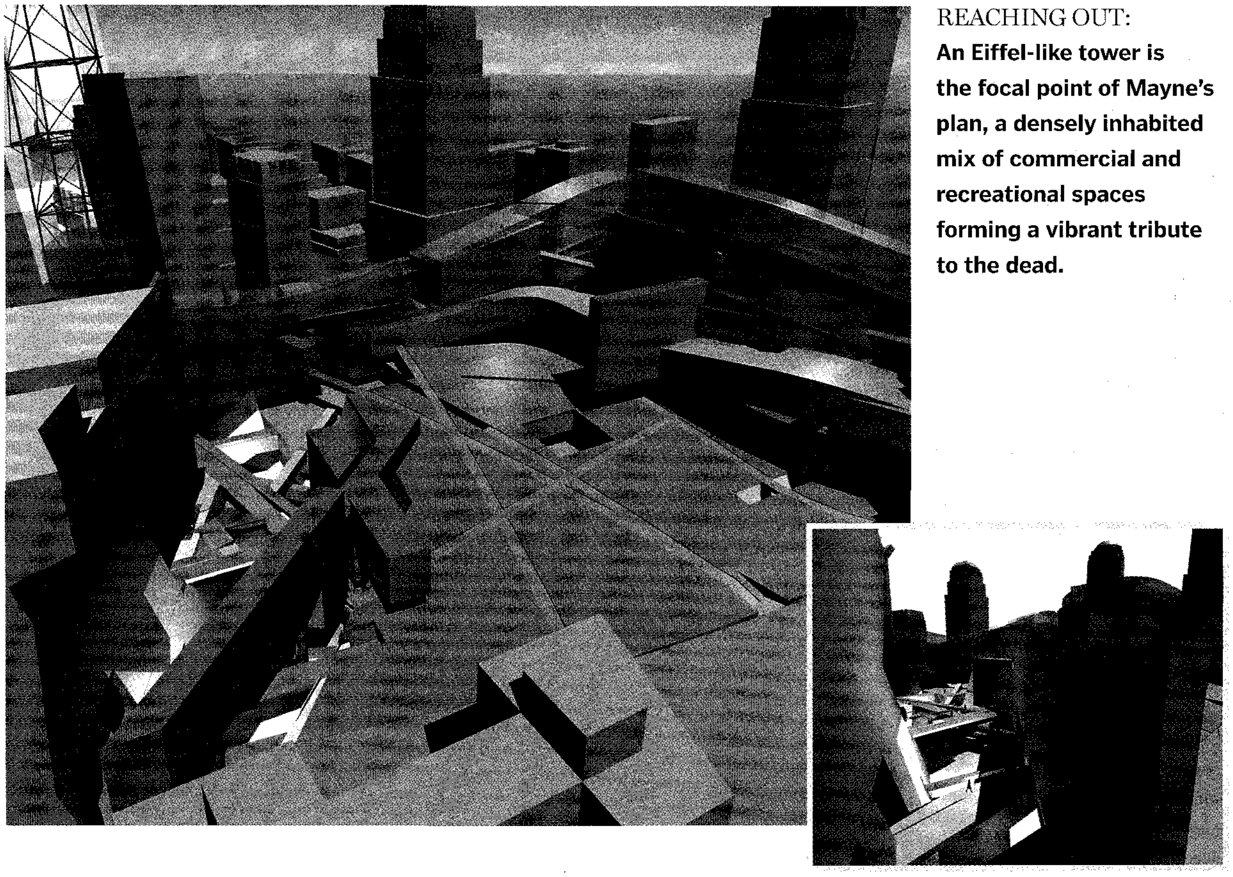
Zaha Hadid

ZAHA HADID ARCHITECTS
LONDON, ENGLAND

Showing a defiant confidence in Manhattan and in the very tall building, Zaha Hadid proposes a skyscraper that is higher, bigger, and more complex than the original World Trade Center towers. The London architect, noted for inventing forms that encourage social interaction in and around a building, evokes the original towers with a double set of sinuous twins, the thinner pair for residential use and the thicker for offices. But the new buildings are no longer extruded from square footprints like tubes. The four towers bend and merge at various points, the floor levels swelling and receding along the vertical axis to accommodate different uses. Hadid and her associate, Patrick Schumacher, reinvent the skyscraper as a building type, operating on the principle of connecting rather than isolating floors and people, and varying spaces rather than repeating them identically. They create a mille-feuille landscape whose folded and layered topography, comprising spaces dedicated to shopping, transport, and culture, are interwoven with passages linking the development, as in a complex root system. In tribute both to the dead and to the World Trade Center, the architects cut deeply into the towers' footprints, creating hollow tubes that become haunting voids.

TWIN TOWERS REDUX: **A sinuous pair of double towers forms the centerpiece of Hadid's design—the thinner for residential apartments, the wider for offices.**



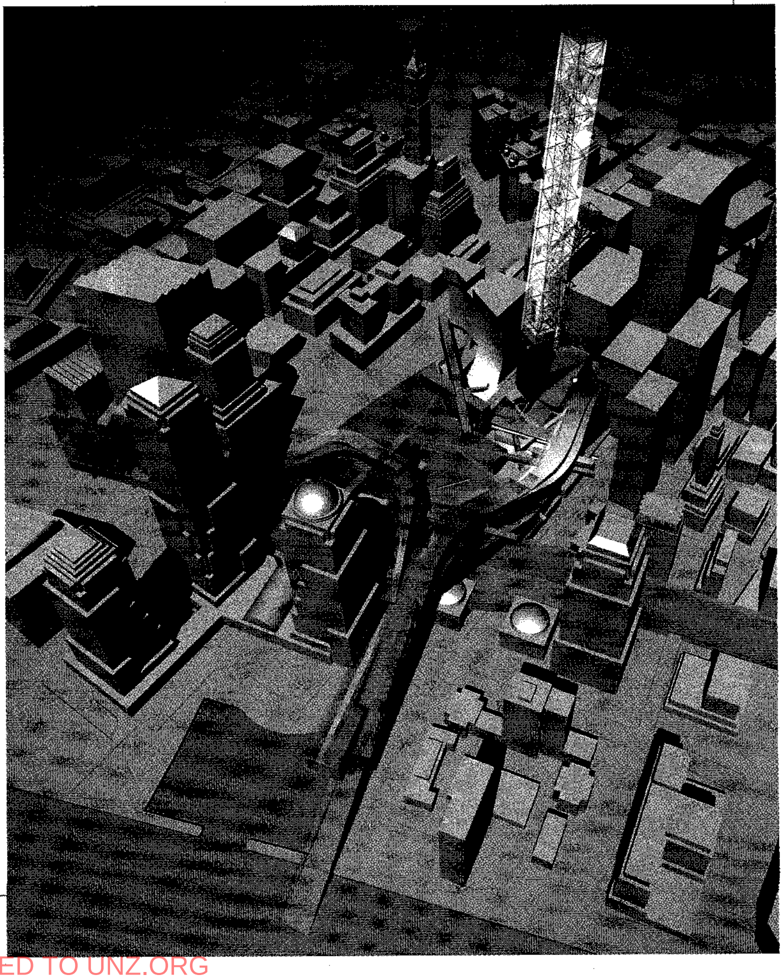


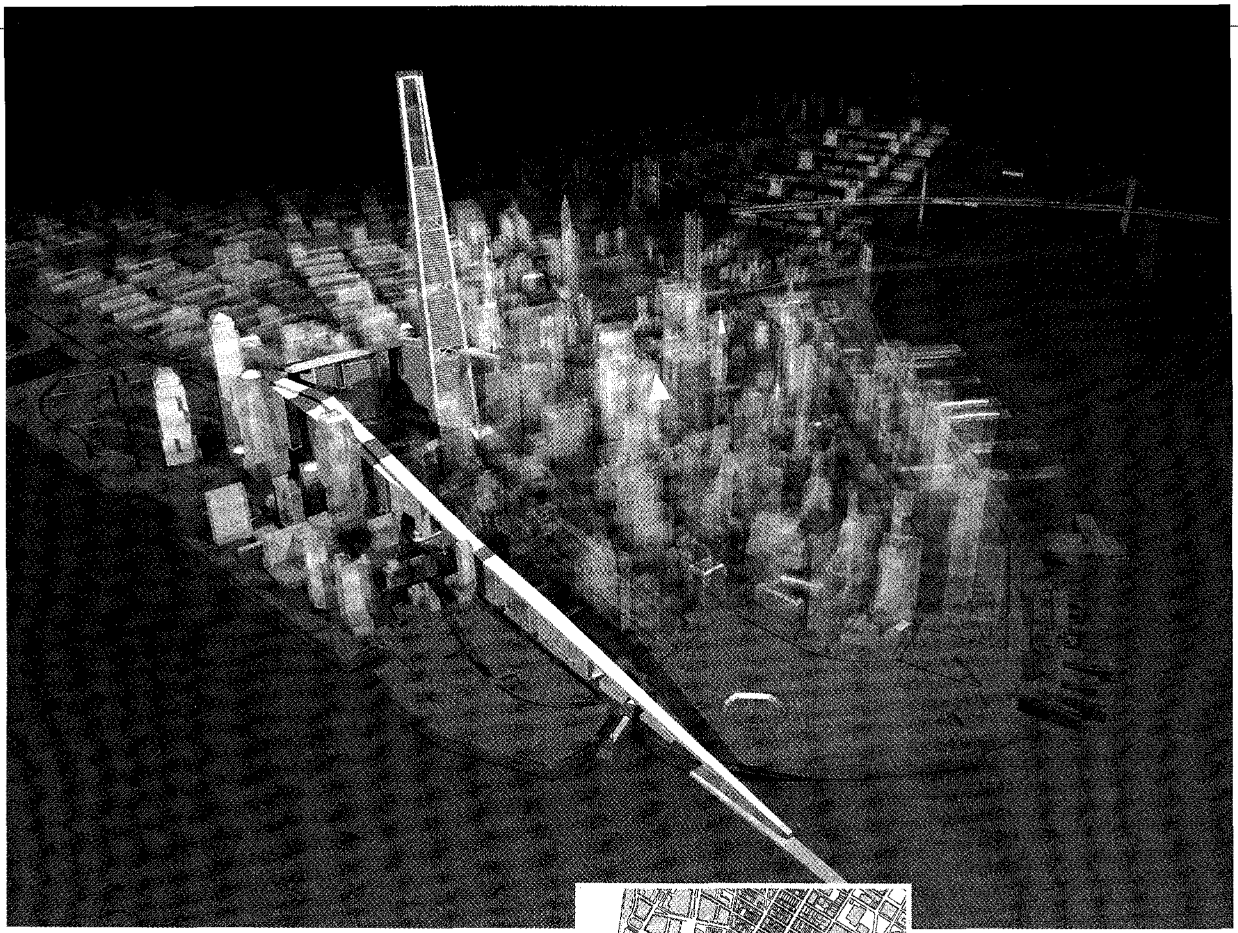
REACHING OUT:
An Eiffel-like tower is the focal point of Mayne's plan, a densely inhabited mix of commercial and recreational spaces forming a vibrant tribute to the dead.

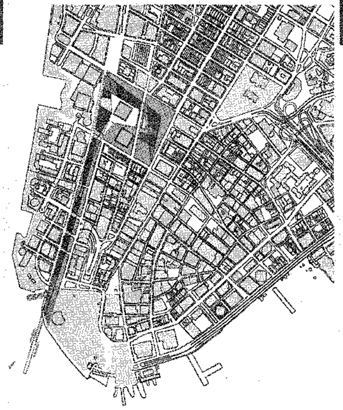
Thom Mayne

MORPHOSIS
SANTA MONICA, CALIFORNIA

The complex proposed by Thom Mayne constitutes a memorial to the victims of 9/11, but an inhabited memorial that commemorates the tragedy by treating the entire site as an affirmation of the living city—from underground transportation systems to offices to residences. Mayne turns the skyscraper on its side, creating undulating, intersecting horizontal tubes that accommodate commercial office space. A skeletal, 1,300-foot-tall communications tower wrapped in metal scrim sets the site in the skyline. An extension of the tower descends below grade, folding back and forth like a Jacob's ladder, facing an urban canyon that opens the site and exposes its underground life, with layered subway and rail systems and shopping concourses. The complex, with a spur that reaches out to the Hudson, forms a collar around the World Trade Center perimeter, defining a park or outdoor room that encircles the footprints of the original towers. The park rises to the south, above underground commercial and recreational spaces. One of the footprints is designed as a plaza isolated in its own tranquillity, a pocket of reflection. An opening above the second footprint serves as an oculus leading to an underground memorial space honoring the dead.







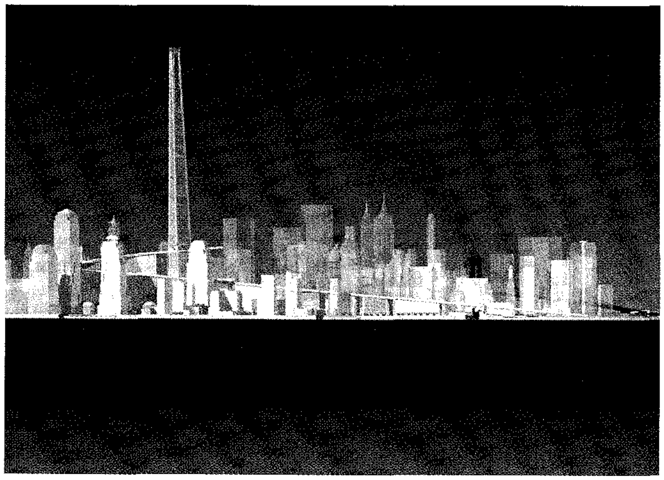
PURIFICATION:

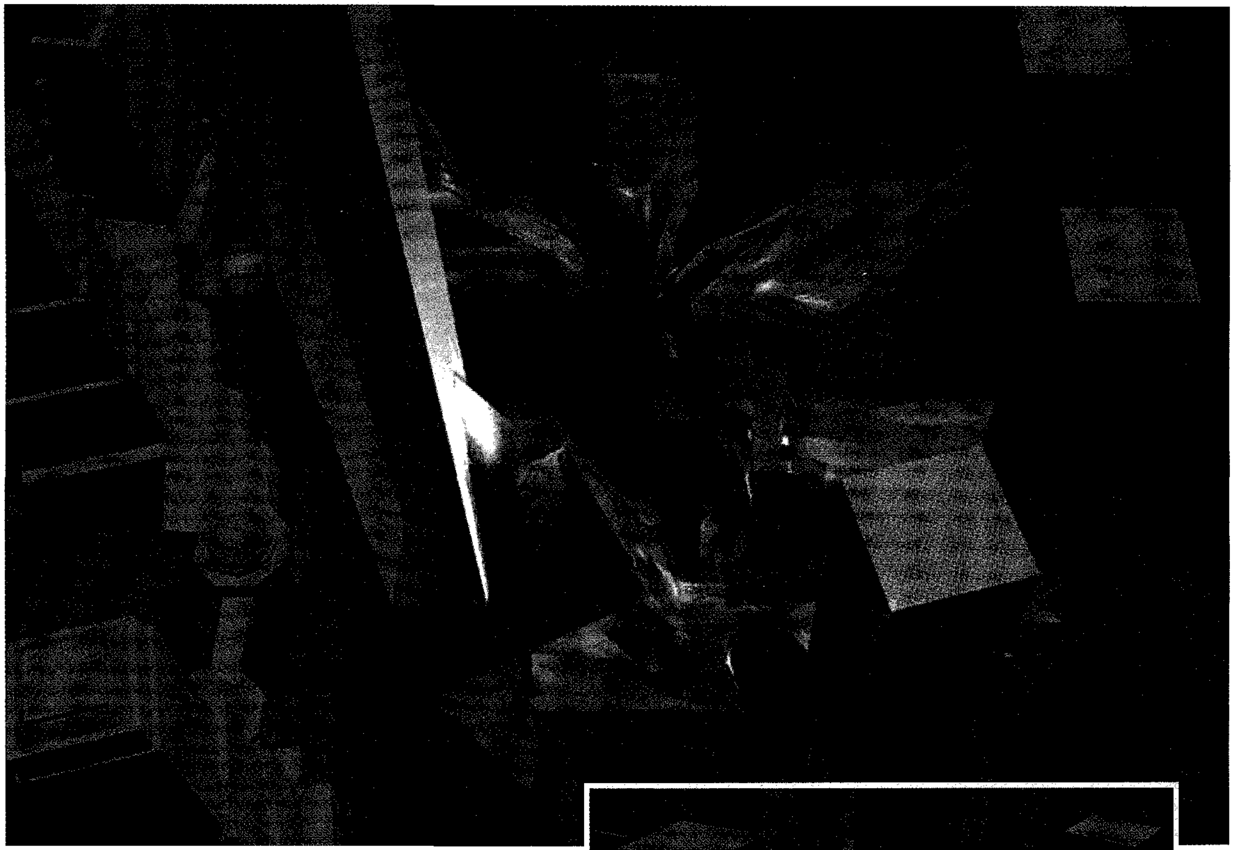
Water from the Hudson is drawn to the top of Pedersen's tower, purified, and released along a promenade to the bay below.

William Pedersen

KOHN PEDERSEN FOX ASSOCIATES
NEW YORK, NEW YORK

William Pedersen proposes a continuous rooftop memorial promenade starting at the Statue of Liberty ferry landing and rising steadily above new residential blocks and office buildings. The sky promenade forms a populous wall spiraling around the original World Trade Center site that culminates in a 2,001-foot tower overlooking the footprints of the original towers, which will be transformed into reflecting pools. The upper reaches of the tower itself will be equipped with banks of wind turbines and solar panels, and the sky-memorial promenade will have a stream of Hudson River water purified and filtered as it courses down to the harbor, serving the building along the way and, at least symbolically, cleansing the site. The wall of buildings is broken by the surrounding street grid into segments, each created by different design teams. The scheme accommodates 10 million square feet for offices, apartments, stores, and cultural institutions, including a memorial museum. Pedersen, whose firm has built extensively in New York and abroad, including projects that are among the tallest in the world, compares the sky promenade to the exhilarating experience of walking on the pedestrian decks of New York's suspension bridges.



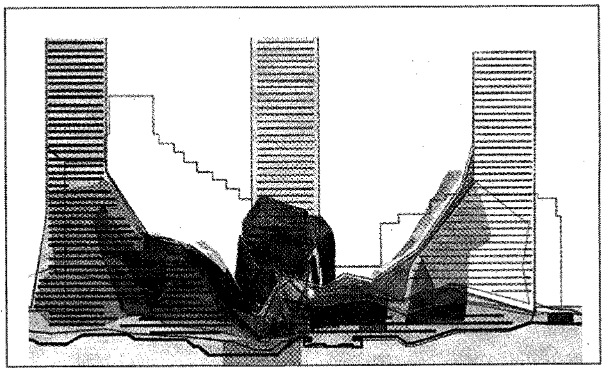


Peter Eisenman

EISENMAN ARCHITECTS
NEW YORK, NEW YORK

Peter Eisenman, a New York architectural theorist known for radically challenging the design and planning of buildings and cities, embarks on the World Trade Center plan with a metaphor: If architecture is a mirror of society, the destruction of the Twin Towers on September 11 shattered the narcissistic reflection. He proposes transforming that idea into a permanent structure. The footprints of the towers remain as visible traces within a complex that is simultaneously building, memorial, and landscape. High-rise towers ring the site, but the imprint of the lost skyscrapers generates a turbulent flow outward. (An alternative interpretation is that the towers are flowing back, or receding toward, their point of origin.) The complex embodies the notion of simultaneous construction and destruction. Architecturally, the towers are surprisingly conventional inside, with standard elevator cores and floor plates. They present familiar façades to the surrounding city. Where they fold into the ground, however, they create a rich variety of flowing spaces that can accommodate many uses, including an opera house and the New School University (Eisenman worked on the scheme with New School president Bob Kerrey, who acted as client).

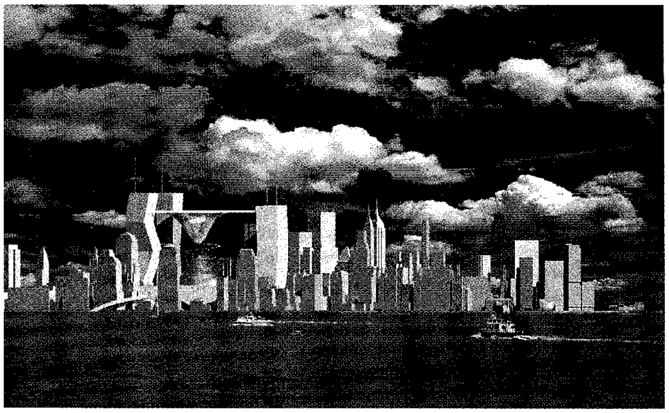
SHATTERING VISION: **Although Eisenman proposes familiar-looking towers, the spaces between them suggest shards of glass restored in dreamlike streams.**



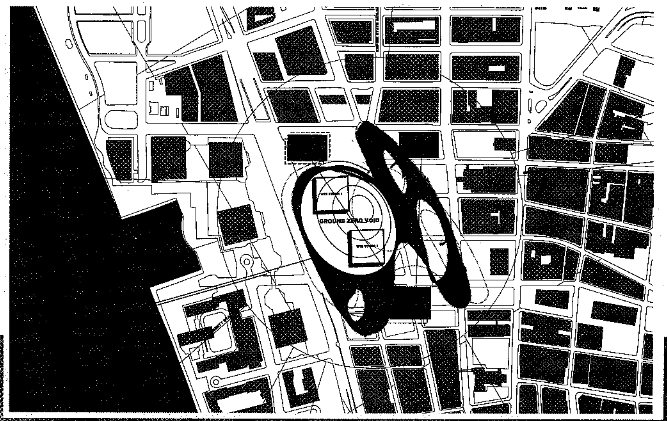
Wolf Prix

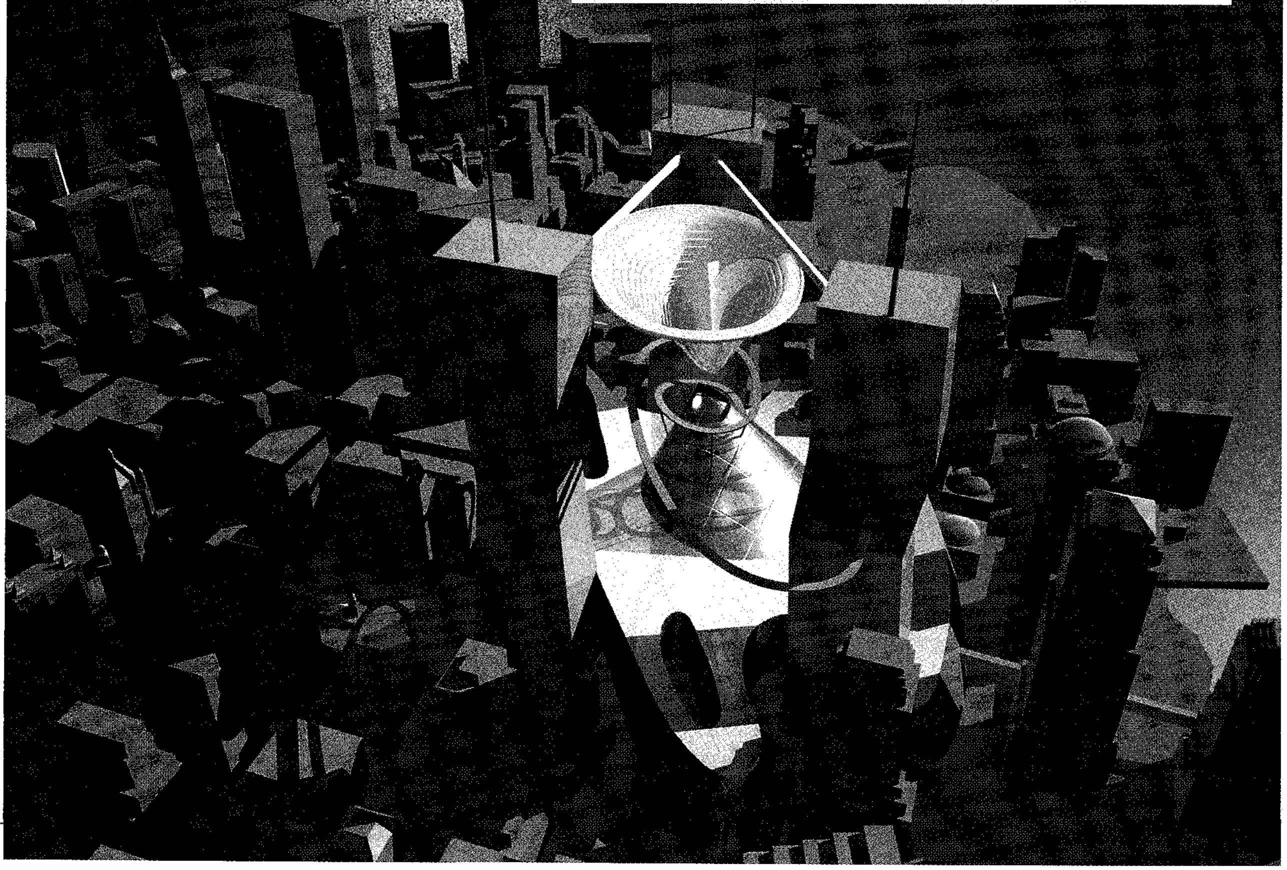
COOP HIMMELB(L)AU
VIENNA, AUSTRIA

Wolf Prix, a radical Viennese architect with experience in large-scale museums and high-density public housing, plays with New York's identity as a vertical city by proposing a megastructure piled 100 stories high. Three mixed-use towers placed in a triangle act as pylons supporting a vast bowl of apartments, conceived for what Prix calls "Skyliving." Like the upper half of an hourglass, the bowl hovers above a dome around and inside which spirals a promenade. The interior ring overlooks the footprints of the World Trade Center towers, protected within a grand vaulted space dedicated as a memorial void. A huge platform several stories high rings the dome, housing cultural facilities, malls, hotels, and public offices. The platform, with an edge that curls like a cloud, floats above the ground plane, where the street grid is restored and outdoor space is left open for public use. A pedestrian bridge starting near Broadway crosses the site and becomes a ferry port on the Hudson. Prix and his partner, Helmut Swiczinsky, dedicate several floors within each high-rise for sky lobbies—areas where occupants can shop and socialize. Residential and office space mix in each tower.



HOURGLASS: **In Prix's futuristic scheme, three beveled towers support a vast bowl of apartments and a platform housing malls, hotels, and cultural facilities.**



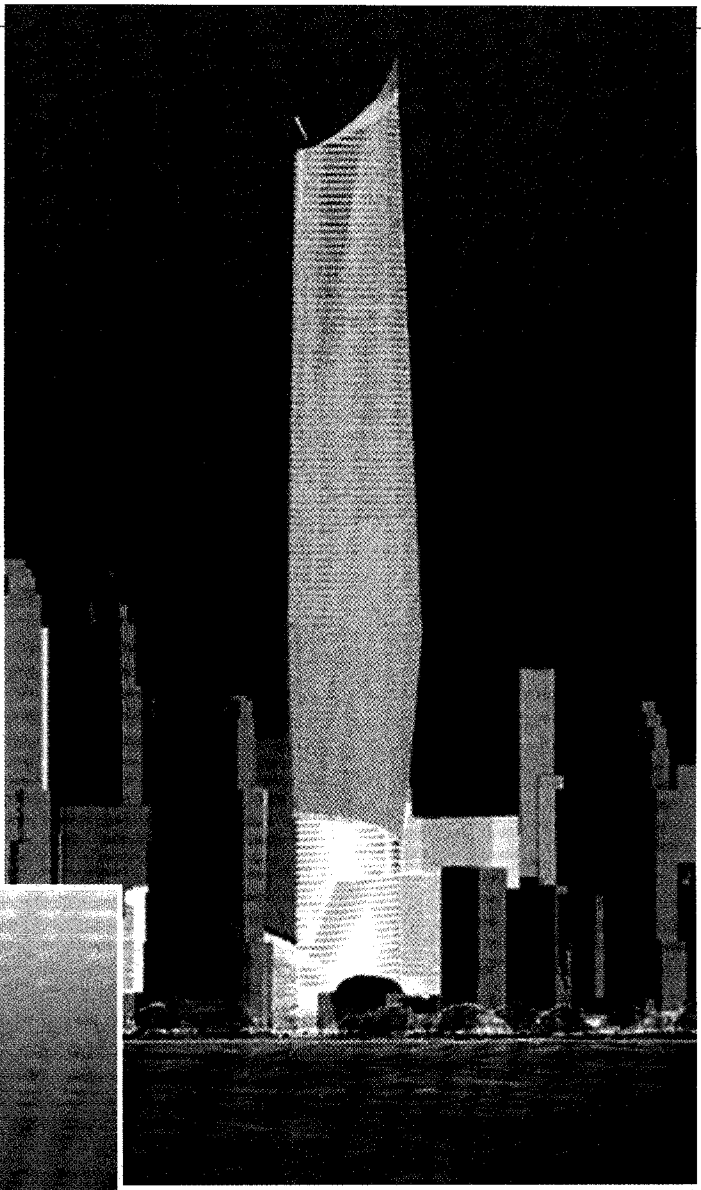


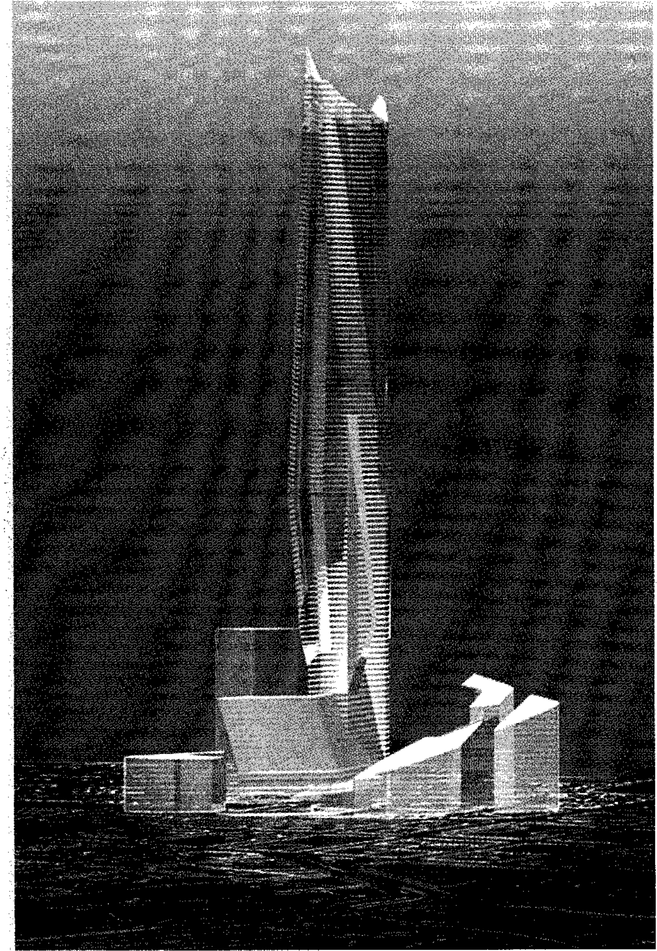
Carlos Zapata

WOOD + ZAPATA

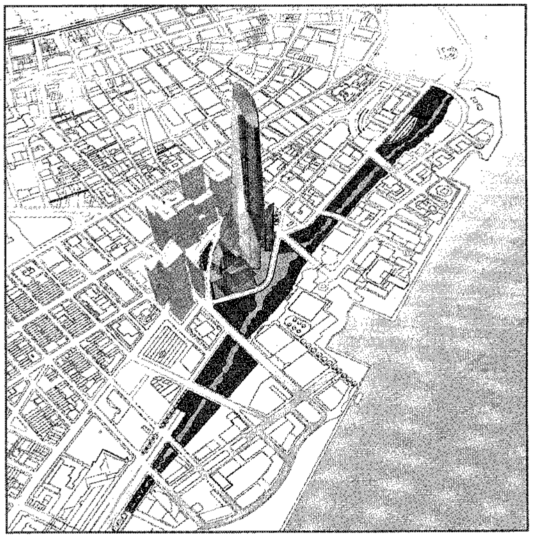
BOSTON, MASSACHUSETTS

A dynamically sculpted 130-story tower forms the iconic center of a 12 million-square-foot mixed-use complex that includes 4 million square feet of residential units. Carlos Zapata depresses West Street from Chambers Street in the north to Battery Park in the south to create a narrow 27-acre park with a flowing waterway fed by the Hudson. Roughly following the original Manhattan waterfront, the new river widens near the Trade Center site and borders the Twin Towers' footprints as well as the edge of the new skyscraper. Zapata retains both footprints and tops them with a glass roof and a net of cables to create light wells for the subterranean levels of the site, densely occupied with stores and a new PATH station. Pedestrian bridges crossing the footprints connect the city grid on the east to the new memorial park. Parts of Zapata's structures hover over edges of the footprints. The architect reconnects Greenwich Street with a curved avenue that frees up four blocks to the east to be designed by other architects and developers, to ensure heterogeneity in the project.





A RIVER RUNS THROUGH IT: **A 27-acre park with its own Hudson River tributary extends north and south from Zapata's sculpted tower.**



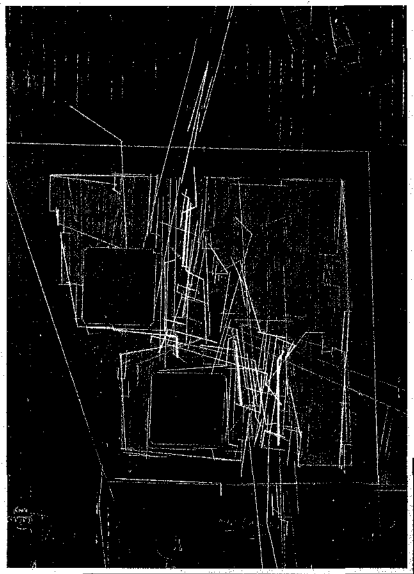
Lebbeus Woods

LEBBEUS WOODS
NEW YORK, NEW YORK

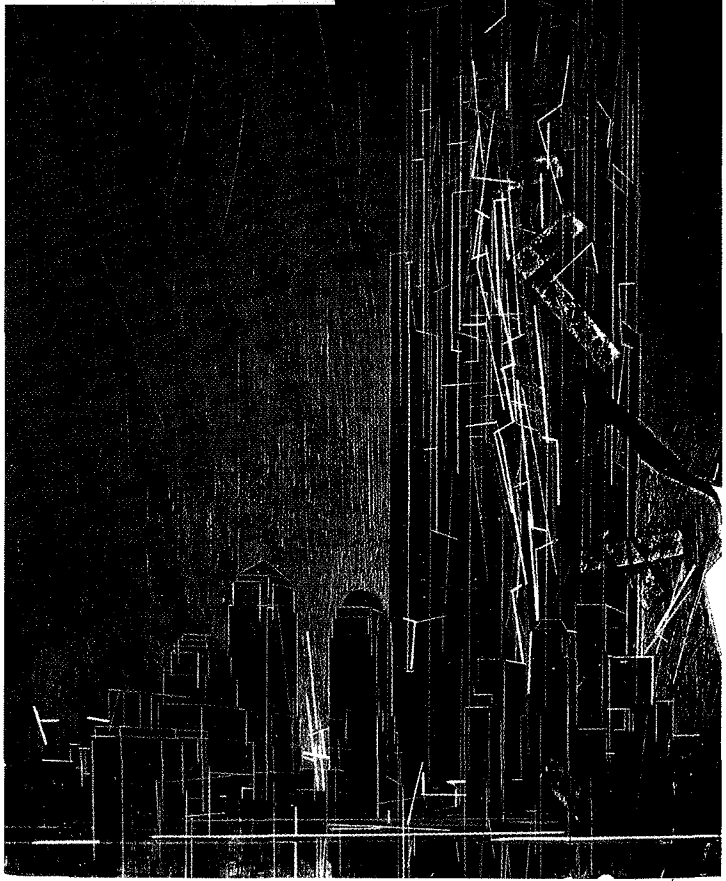
Woods, an architecture visionary who lives, draws, and teaches just blocks from the Trade Center site, proposes a structure perpetually under construction, a "World Center" symbolizing regeneration and continual change. It is the tallest building in the world and will, as it grows, always be the tallest. It is a project with a precise beginning—September 11, 2001—but no ending.

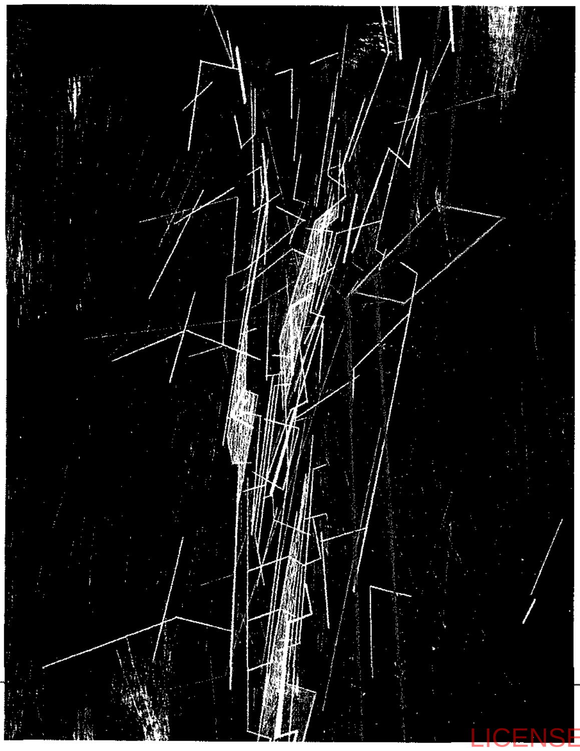
The main feature of the 39 million-square-foot structure is a vertical memorial park called the Ascent, dedicated to reflecting and building on the experience of 9/11 and after. There are four ways to make the Ascent. The Pilgrimage is for the devout and involves a monthlong traversal of a difficult vertical path through a series of Stations. The Quest consists of a weeklong series of climbs up near-vertical faces, ledges, resting places, and camps. On the Trip, vacationers will spend two or three days among a series of platforms, lifts, escalators, interactive displays, hotels, restaurants, vistas, and educational entertainment. The half-day Tour consists of a rapid elevator ride to the summit of the Park, pausing at commemorative displays.

Atop the Ascent is the Summit, a community of pilgrims, climbers, vacationers, tourists, and World Center workers. They will join scholars, students, artists, philosophers, and others who have devoted themselves to the study of 9/11. The community crowns the World Center with a continuously evolving network of interior and exterior spaces and serves as a window into past, present, and future worlds, and as a place where arguments can be informed by new perspectives and possibilities.



THE CHALLENGE:
In Woods's graphic ruminations, ascents up an ever-rising tower provide pilgrims with an ongoing chance to contemplate 9/11.





NEWYORKMETRO.COM
New York metro

SHARE YOUR VISION: Do you have a design for the World Trade Center site? E-mail or mail us your proposal. We're publishing readers' concepts online.
For more details (and to see what others have sent), go to: www.nymetro.com/wtcdesigns.

9/11 by the Numbers

Death, destruction, charity, salvation, war, money, real estate, spouses, babies, and other September 11 statistics.

The initial numbers are indelible: 8:46 A.M. and 9:02 A.M. Time the burning towers stood: 56 minutes and 102 minutes. Time they took to fall: 12 seconds.

From there, they ripple out.

- Total number killed in attacks (official figure as of 9/5/02): **2,819**
- Number of firefighters and paramedics killed: **343**
- Number of NYPD officers: **23**
- Number of Port Authority police officers: **37**
- Number of WTC companies that lost people: **60**
- Number of employees who died in Tower One: **1,402**
- Number of employees who died in Tower Two: **614**
- Number of employees lost at Cantor Fitzgerald: **658**
- Number of U.S. troops killed in Operation Enduring Freedom: **22**
- Number of nations whose citizens were killed in attacks: **115**

THE GOOD FIGHT: Workers during the recovery phase at ground zero.

- Ratio of men to women who died: **3:1**
- Age of the greatest number who died: **between 35 and 39**
- Bodies found "intact": **289**
- Body parts found: **19,858**
- Number of families who got no remains: **1,717**

TRUE COLORS: New York Stock Exchange employees, 9/17/01.

- Estimated units of blood donated to the New York Blood Center: **36,000**
- Total units of donated blood actually used: **258**

Babies born to a parent lost in the attack: **63**

- Number of people who lost a spouse or partner in the attacks: **1,609**
- Estimated number of children who lost a parent: **3,051**
- Percentage of Americans who knew someone hurt or killed in the attacks: **20**
- FDNY retirements, January–July 2001: **274**
- FDNY retirements, January–July 2002: **661**
- Number of firefighters on leave for respiratory problems by January 2002: **300**
- Number of funerals attended by Rudy Giuliani in 2001: **200**
- Number of FDNY vehicles destroyed: **98**
- Tons of debris removed from site: **1,506,124**
- Days fires continued to burn after the attack: **99**
- Jobs lost in New York owing to the attacks: **146,100**
- Days the New York Stock Exchange was closed: **6**
- Point drop in the Dow Jones industrial average when the NYSE reopened: **684.81**
- Days after 9/11 that the U.S. began bombing Afghanistan: **26**
- Total number of hate crimes reported to the Council on American-Islamic Relations nationwide since 9/11: **1,714**
- Economic loss to New York in month following the attacks: **$105 billion**
- Estimated cost of cleanup: **$600 million**
- Total FEMA money spent on the emergency: **$970 million**
- Estimated amount donated to 9/11 charities: **$1.4 billion**
- Estimated amount of insurance paid worldwide related to 9/11: **$40.2 billion**
- Estimated amount of money needed to overhaul lower-Manhattan subways: **$7.5 billion**
- Amount of money recently granted by U.S. government to overhaul lower-Manhattan subways: **$4.55 billion**
- Estimated amount of money raised for funds dedicated to NYPD and FDNY families: **$500 million**
- Percentage of total charity money raised going to FDNY and NYPD families: **25**
- Average benefit already received by each FDNY and NYPD widow: **$1 million**
- Percentage increase in law-school applications from 2001 to 2002: **17.9**
- Percentage increase in Peace Corps applications from 2001 to 2002: **40**
- Percentage increase in CIA applications from 2001 to 2002: **50**
- Number of songs Clear Channel Radio considered "inappropriate" to play after 9/11: **150**

Number of reports in one month to FBI of "suspicious white powder": **2,300**

- Number of mentions of 9/11 at the Oscars: **26**
- Apartments in lower Manhattan eligible for asbestos cleanup: **30,000**

OFF LINE: A demolished 6 train amid the rubble at ground zero.

- Number of apartments whose residents have requested cleanup and testing: **4,110**
- Number of Americans who changed their 2001 holiday-travel plans from plane to train or car: **1.4 million**
- Estimated number of New Yorkers suffering from post-traumatic-stress disorder as a result of 9/11: **422,000**

PHOTOGRAPHS: FROM LEFT, MICHAEL LISNET; PATRICK ANDRADE/GAMMA; CHIP EAST/SIPAPRESS.

with sorrow. with pride. with hope.

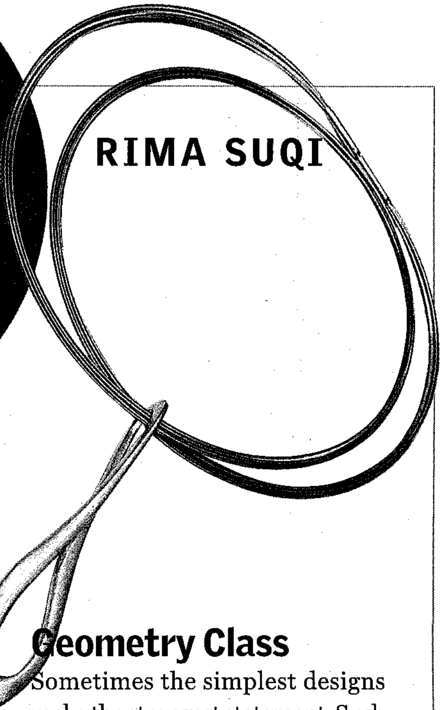
PRIMEDIA & NEW YORK MAGAZINE
REMEMBER THE VICTIMS AND THE HEROES OF 9/11
ON THIS DAY AND EVERY DAY.

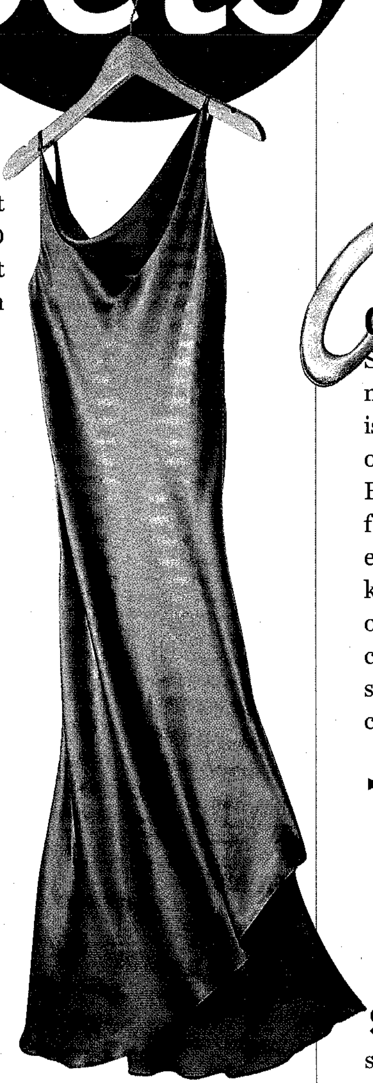
PRIMEDIA

New York
MAGAZINE

Best Bets

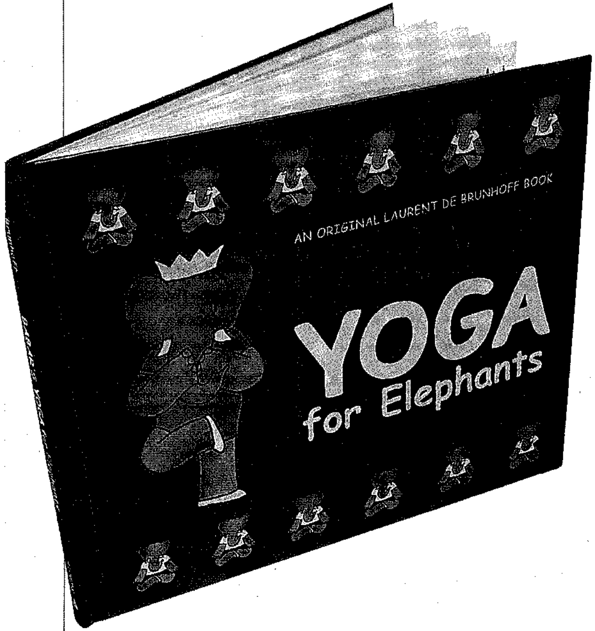
RIMA SUQI





Dress to Impress Looking for the perfect dress for cocktail season? Christopher Dean's silk charmeuse-and-chiffon number is chic and sexy, and it won't break the bank ($220). The best part? For $50 more, the shop will make this dress to your exact measurements (allow about two weeks for custom orders). In black or silver.

► **NO. 436**
436 East 9th Street/212-529-8231



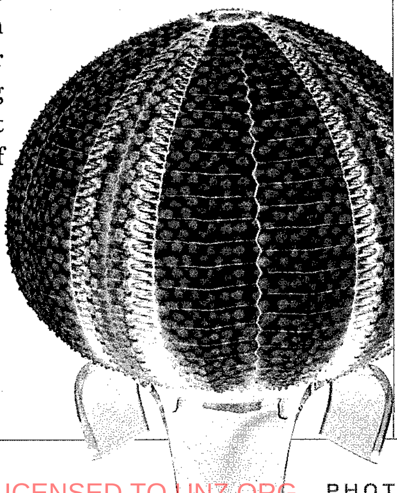
Trunk Show Yoga has come to Celesteville. In his new book, *Babar's Yoga for Elephants* (Harry N. Abrams; $16.95), the world's favorite elephant takes readers through sun salutations, headstands, proud-warrior poses, and even alternate-nostril breathing (hard to do with a trunk, easier for us). A must for any exercise room: a pull-out poster of Babar in eleven different poses.

► **CLAIRE'S CORNER AT LORD & TAYLOR**
424 Fifth Avenue, at 38th Street
212-391-3344

► **BOOKS OF WONDER**
16 West 18th Street/212-989-3270

Geometry Class Sometimes the simplest designs make the strongest statement. Such is the case with Fusion Designs' line of unisex necklaces, all handmade in Brooklyn. A single pendant (choose from sixteen different styles) in either sterling silver or eighteen-karat gold hangs from your choice of a five-strand stainless-steel-silk chain (shown here) or a plain sterling-silver chain or a rubber cord ($135–$600).

► **BREUKELEN**
69 Atlantic Avenue, Brooklyn
718-246-0024
fusiondesignsny.com



Street Urchins Sea-urchin sushi might gross you out, but the shells of these orange-fleshed shellfish can be surprisingly beautiful. Lake, a tiny store in the East Village, currently has a cache of sweet little lamps made from these shells, and the warm glow is magical ($36).

► **LAKE**
280 East 10th Street
646-654-0129

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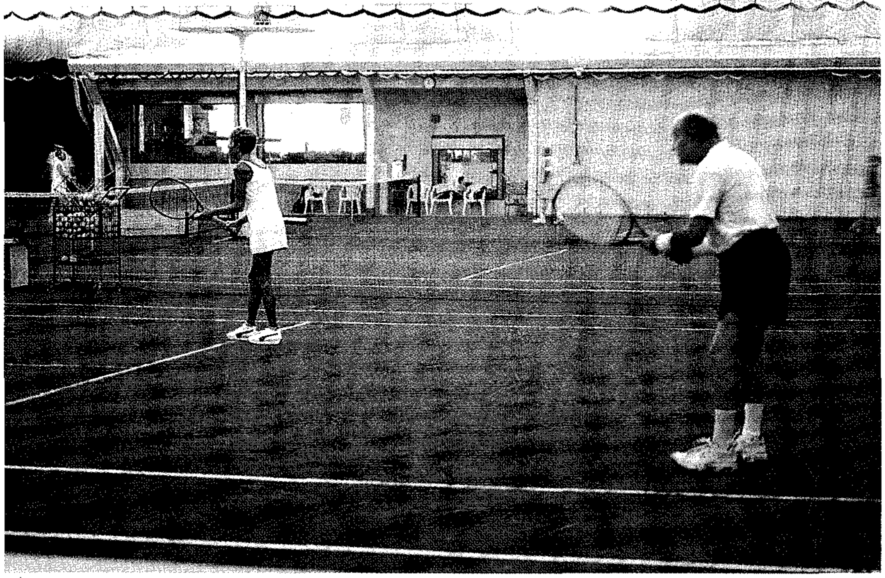
PHOTOGRAPHED BY MICHAEL KRAUS

Court Verdict

An afternoon playing from the baseline shouldn't mess with your bottom line. Five parks and clubs where tennis is affordable for all.

HAS WATCHING THE WILLIAMS sisters rule the courts got you thinking about playing a bit of tennis yourself? You don't need to pay the price of a monthly gym membership for a single session at a Manhattan club: Make use of the city's public outdoor facilities for next to nothing this fall (we'll tell you how to do it), and when winter comes, even indoor tennis can be affordable if you're willing to head to the outer boroughs.



SEEING DOUBLES: Hitting the court at Roosevelt Island Racquet Club.

Outdoors:

You'll need a $5 permit for the following city-owned courts. (Each borough has its own distribution sites; call 212-360-8133 for locations.) Enjoy cool breezes off the Hudson River and play on one of ten beautifully landscaped red-clay courts at the **Riverside Park Tennis Courts.** Call to see if you can compete in a seasonal tournament. Open daily from 7 A.M. to 7 P.M. until the end of November. Courts are at Riverside Drive and 97th Street; enter at 96th Street. Downtown, you can use twelve hard courts at the **East River Park Tennis Courts**; first come, first to serve. Open daily from 8 A.M. to 7 P.M. Courts are under the Williamsburg Bridge, just east of the FDR Drive. Brooklynites, look no further than **Fort Greene Park**, which has six hard courts. Open daily from 7 A.M. to 7 P.M. as long as weather permits. Enter the Park at DeKalb Avenue or South Portland Avenue.

Indoors:

It might seem a world away, but play at the **Roosevelt Island Racquet Club** and we bet you'll start looking forward to the five-minute tram ride to get there. The climate-controlled club has twelve indoor green-clay courts. Lessons and teaching clinics are available. Panoramic views of the Upper East Side to boot. Open daily from 7 A.M. to 11 P.M.; rates start at $35 per hour (281 Main Street, Roosevelt Island; 212-935-0250). Just eight minutes from Manhattan by shuttle bus or car, **Randalls Island Tennis Center** has eleven outdoor courts that are open until mid-October, as well as four indoor all-weather courts. If you don't have a partner, the center will arrange a match with an opponent of similar ability. Court fees start at $32 per hour. A shuttle bus leaves from Third Avenue, between 86th and 87th streets, on the hour starting at 4 P.M. on weekdays and 10 A.M. on weekends; round-trip tickets are $10 (212-534-4845). LAUREN DECARLO

Picks of the Week

Sales beginning Wednesday, September 11, through Tuesday, September 17.

White + Warren's colorful cotton, wool, and cashmere women's knits are $15 to $125. 80 W. 40th St., third fl. (212-754-1400, ext. 14); A.E., M.C., V.; 9/12 and 9/13 (8-6).

Trixie & Peanut has half-price designer gear for pampered dogs and cats; leather collars are $20. 48 W. 17th St. (212-979-1603); A.E., M.C., V.; 9/14 (11-7).

Mixona has sexy lingerie and swimwear from La Perla, Aubade, Moschino, and others—now for up to 70 percent off. 262 Mott St. (646-613-0100); A.E., M.C., V.; 9/11-9/30 (11:30-8).

Brini Maxwell, the "Martha Stewart of drag," has loads of vintage fashion from designers like Halston, Calvin Klein, Geoffrey Beene, and Elsa Schiaparelli. Most prices are under $500. 155 Spring St., fourth fl.; cash only; 9/13-9/15 (10-6).

A La Maison and **Les Puces**' chic French home accessories are half off; a secretaire is $800. 1078 Madison Ave., near 81st St. (212-396-1020); A.E., M.C., V.; 9/11-9/30 (Mon.-Sat. 10-6:30; Sun. 11-6). ■

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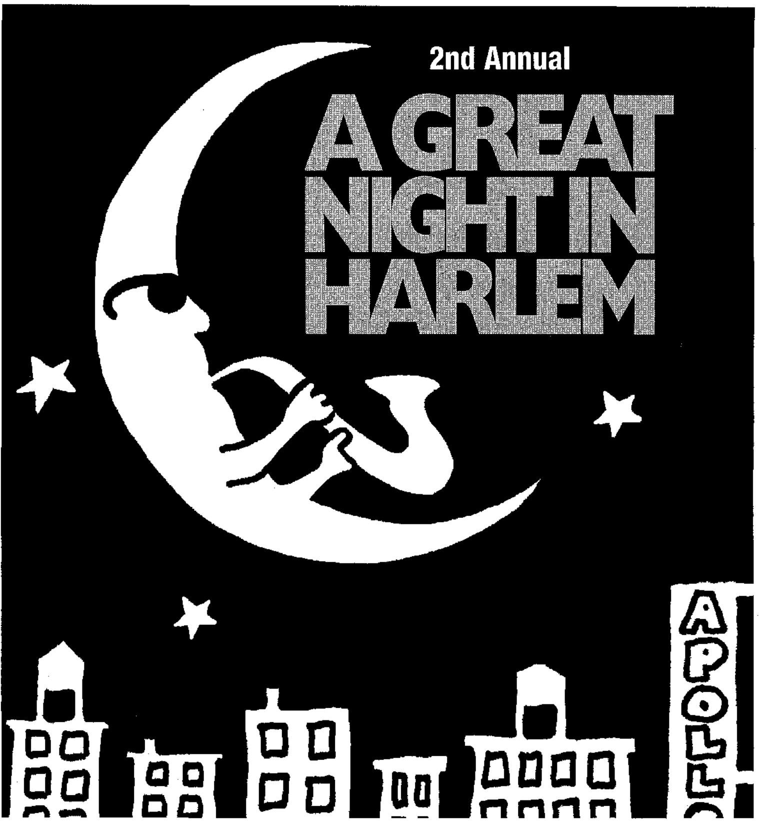
PHOTOGRAPHED BY KENNETH CHEN.

THE JAZZ FOUNDATION OF AMERICA
presents a benefit for its'
JAZZ MUSICIANS' EMERGENCY FUND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A GREAT NIGHT IN HARLEM
APOLLO

Illustration by Bill Wurtzel

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APOLLO THEATER
253 West 125th Street between 7th & 8th Ave.

Hosted by **Bill Cosby** with **Joe Piscopo** & **Gil Noble**
Honoring **Clark Terry, Abbey Lincoln, Congressman John Conyers, Jimmy Owens** & **Dr. Jack McConnell**

Featuring performances by:

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Eric Alexander
Ray Barretto
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Gary Bartz
Hamiet Bluiett
Billy Bang
Candido
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James Carter
Seleno Clark
Chika
Bob Cranshaw
George Coleman
Pete Cosey
Charles Davis
Lou Donaldson
Jon Faddis
Joe Farnsworth
Winard Harper
Jim Hall
Jimmy Heath
Bertha Hope
Paula Hampton
Freddie Hubbard
Baba Israel
Hank Jones
J.T. Lewis
Joe Lovano
Junior Mance
Harold Mabern
Earl May
Danny Moore
James Moody
Jimmy Owens
Cecil Payne
Bucky Pizzarelli
Benny Powell
David Sanchez
John Stubblefield
Clark Terry
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Frank Wess
Buster Williams
James Williams
Mark Whitfield
Kahil El Zabar
*with surprise guests

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TicketMasters: $35 per ticket **(212)307-7171**
Apollo box office: $35, $50 per ticket **(212)531-5305**

Please note: Tickets are on a first come first serve basis, so please send your checks in as soon as possible. Make checks payable to: **The Jazz Foundation of America**
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JAZZ FOUNDATION OF AMERICA

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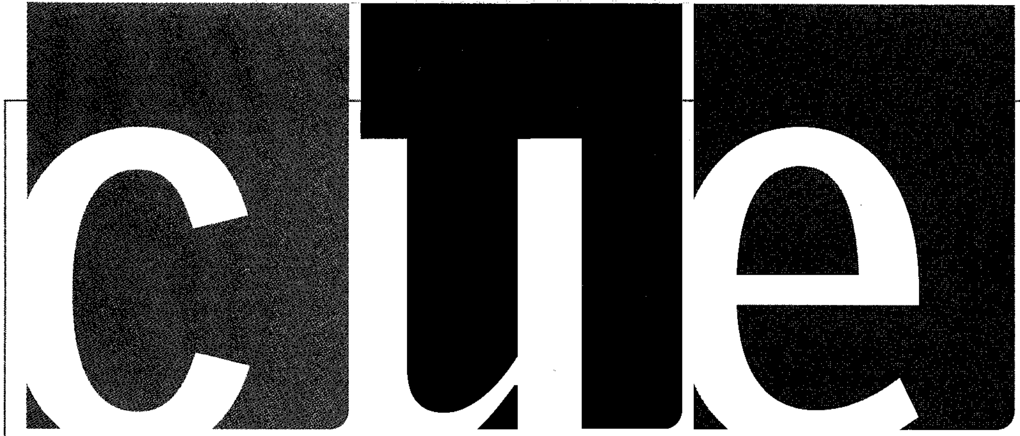
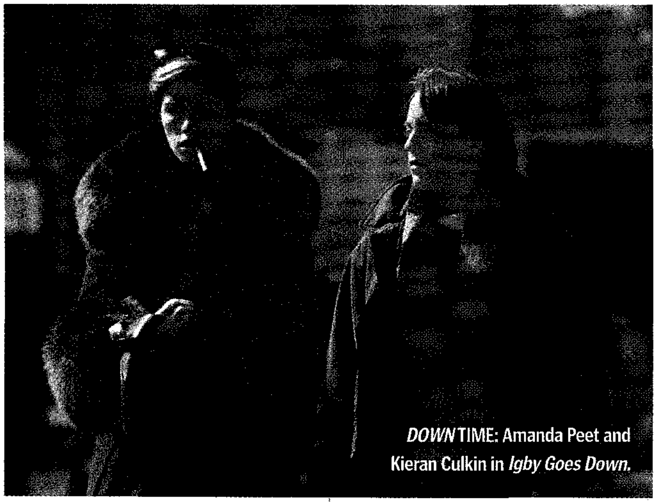


A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos



*DOWN*TIME: Amanda Peet and Kieran Culkin in *Igby Goes Down*.

MOVIES

Igby Goes Down

When Igby (Kieran Culkin), a Holden Caulfield–ish kid rebelling against his privileged upbringing, is thrown out of prep school, he heads for New York and catharsis. Culkin's backed up by a star-heavy cast (Susan Sarandon, Bill Pullman, Ryan Phillippe, Cynthia Nixon, Jeff Goldblum, more). **(Opens September 13; see listing, page 68.)**

RESTAURANTS

L'Impero

Quiet old Tudor City finally gets a destination restaurant, helmed by partners Scott Conant (a San Domenico alumnus) and Chris Cannon. **(See page 86.)**

THEATER

The Guys

Anne Nelson's play—a dialogue between a fire captain and an editor helping to get his September 11 memories on paper—continues to run with a rotating cast of stars at the Flea Theater, where it premiered not long after and not far from the site of the attacks. On Wednesday, it'll head to the Vivian Beaumont for one night only, starring Sigourney Weaver and Stephen Lang. **(September 11; see listing, page 77.)**

OPERA

Dead Man Walking

We've adjusted to Broadway shows made from movies—so we should have expected the advent of the Hollywood-inspired opera. Jake Heggie's work, with libretto by Terrence McNally, has its New York premiere at New York City Opera on September 13. **(See listing, page 93.)**

BOOKS

The Crimson Petal and the White

One of our editors calls Michel Faber's first book, the edgy satirical thriller *Under the Skin*, "the most frightening thing I've ever read." Now comes Faber's next novel, twenty years in the writing, a giant, elaborate tale built around the story of a whore in Victorian London. **(Harcourt, $26; in bookstores now.)**

ART

Winogrand 1964

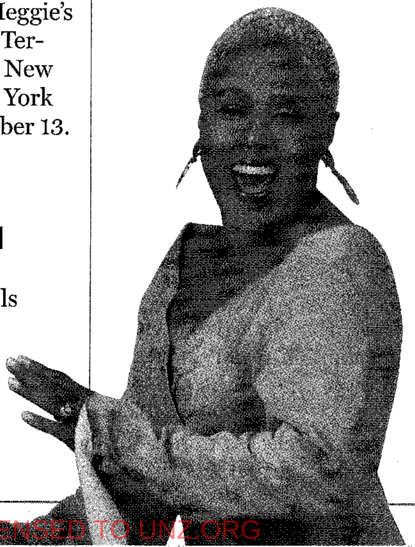
A first-rate selection of more than 150 photographs from Garry Winogrand's 1964 cross-country documentary trip, many of them unpublished. **(At the International Center of Photography; see page 81.)**

NIGHTLIFE

Love and Payne

There is no greater crowd-pleaser than old-school R&B, and at Feinstein's at the Regency this week, fans get a two-for-one night: Freda Payne (best known for the seventies classic "Band of Gold") and Darlene Love (does anyone *not* know "Da Doo Ron Ron"?). **(Starts September 17; see listing, page 97.)**

STILL A REBEL: Darlene Love, joined by Freda Payne at Feinstein's at the Regency.



TOP five

Memorial Volumes

New Yorkers seem to fall into two camps: those who never want to see another photo from September 11 and those who work through grief with words and pictures. For the latter, a selection from the remarkable number of books timed to the anniversary.

1. Above Hallowed Ground

No one had more access to the site than New York City cops—who were also among the hardest hit. Previously unpublished and uninterrupted by text, the cops' photos from high above and point-blank range are hard to absorb and impossible to find elsewhere. **(Viking Studio; $29.95.)**

2. 110 Stories

A decent 9/11 novel may be far off, but the best first passes at essays, fiction, and poetry (written by locals and edited by Ulrich Baer) are finally in one place. Contributors include Paul Auster, John Guare, Darren Aronofsky, and Art Spiegelman, who also did the cover. **(NYU Press; $22.95.)**

3. September 11: An Oral History

Times reporter Dean E. Murphy compiles accounts from 41 plainspoken survivors to create a profound portrait of horror and humanity. **(Doubleday; $22.95.)**

4. American Ground

Subtitled *Unbuilding the World Trade Center*, William Langewiesche's narrative of a disaster zone—and a society—in recovery, first published in *The Atlantic Monthly*, says more about our essential character than a thousand maudlin tributes. **(North Point Press; $22; October 1.)**

5. Lamentation 9/11

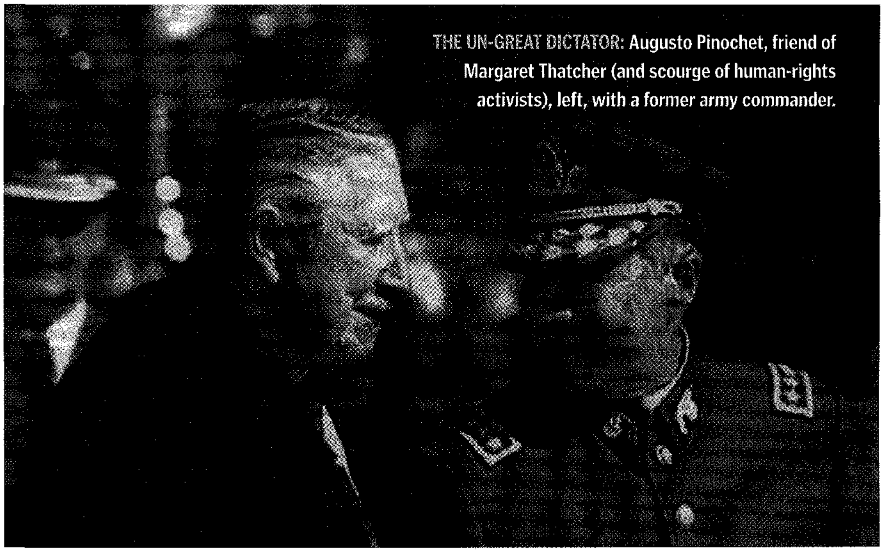
Ragtime novelist and quintessential New Yorker E. L. Doctorow wrote the text accompanying David Finn's 96 photos of the posters turned impromptu memorials that blanketed the city. **(Ruder Finn; $29.95.)** BORIS KACHKA

TOP PHOTOGRAPH BY MYLES ARONOWITZ.

PETER RAINER

Jury Without Trial

In Patricio Guzmán's haunting *Pinochet Case*, many of the dictator's victims step forward to bear witness—but where is the court that will hear them? *Alias Betty* revels in complications.



THE UN-GREAT DICTATOR: Augusto Pinochet, friend of Margaret Thatcher (and scourge of human-rights activists), left, with a former army commander.

The Pinochet Case, NOW showing at Film Forum, is a magisterial documentary about the force of memory. Patricio Guzmán—whose three-part documentary *The Battle of Chile*, released between 1975 and 1979, remains one of the most powerful of modern historical indictments—is both agitator and artist. It's rare for a political documentarian to combine such disparate sensibilities. (Usually, the artist is sacrificed.) But Guzmán's movies have the thrust of manifestoes and the layered richness of epic novels. *The Battle of Chile* was about the coup, led by General Augusto Pinochet on September 11, 1973, that overthrew the democratically elected socialist government of Salvador Allende. *The Pinochet Case* is about the legal maneuverings that culminated in 1998 with Pinochet's arrest, while he was vacationing in London, for human-rights abuses. The outcome was triumphant yet devastating: The ex-dictator was detained, stripped of diplomatic immunity, and placed under house arrest for over 500 days at an estate outside London, but British authorities ultimately deemed him medically unfit to stand trial. Upon his return to Chile, Pinochet, in his eighties, faced hundreds of criminal accusations, and in January 2001, he was put under house arrest; charges against the infirm general were dropped this summer.

Pinochet was in power until 1990, when democracy, of a sort, returned to Chile. But because he was never tried in a court of law, the jubilation of his opponents in this film is severely compromised. Talking directly into the camera, an attorney for victims of the regime chastises the Chilean government for its "barbarity" in "raising the flag of sovereignty against an act of international justice."

And yet such is the thirst for vindication that the victims may not fully comprehend just how much *was* accomplished in the court of international opinion. Their revenge, as described by a mother whose two sons were shot in the back of the head in 1985 by military police, is "just staying alive" in order to bear witness.

The witnesses—who endured a dictatorship in which thousands were tortured, murdered, or "disappeared"—are shown at one point massed together in accusatory silence. Guzmán's camera pans slowly across their faces. Their silence gives way to individual recitations full of sorrow and horror. An old woman talks of the son she lost as her "saint," while she carefully, almost ritualistically, places his photo on her chest. A woman who was 19 when her husband was tortured and executed remembers how, in his absence, she would pack (and repack) his briefcase in anticipation of his return. Finally she stopped and told their 5-year-old son that his father was not coming back. "If I want him to trust me, I must tell him the truth," she explains. Another woman, Cecilia, who was arrested in 1981 and not released until 1992, describes how she and her fellow prisoners would keep sane by pretending to have phone conversations with each other, talking as if it were years later and they were free, now mothers and grandmothers. She also describes how electrodes were inserted into her vagina—a torture tactic that was a jailhouse specialty.

Listening to such descriptions, how can we calmly assimilate a newsreel scene in which Margaret Thatcher pays a house call on Pinochet and tells him that it is he who brought democracy to Chile? *The Pinochet Case* is a searing album of remembrance from those who, having survived, suffered most.

The Pinochet Case
Directed by Patricio Guzmán.

Alias Betty
Directed by Claude Miller; starring Sandrine Kiberlain and Nicole Garcia.
See Movies listings for details.

CLAUDE MILLER'S **Alias Betty**, ADAPTED FROM a Ruth Rendell novel, is a complicated thriller that gets more interesting as its complications pile up. Sandrine Kiberlain plays Betty Fisher, a best-selling novelist whose unstable mother (Nicole Garcia, looking gorgeously ravaged) kidnaps a child to replace the boy her daughter lost in an accident. From this well-meaning madness springs much that is satisfyingly unpredictable. It's a solid movie about people whose lives are anything but. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

PHOTOGRAPH: FIRST RUN/ICARUS FILMS.

THEATER JEREMY GERARD

Comedy of Errors

When it comes to the goofiness of baseball, *Take Me Out* swings (and scores)—too bad it also takes sex, race, and sport so seriously; still going strong, *Rent* gets that Sync-ing feeling.

THERE'S MUD IN JOYVILLE. THE Empires' feckless all-star center fielder Darren Lemming—blessed with the range of Willie Mays, the looks of Derek Jeter, the humility of Reggie Jackson—has casually chosen a midseason press conference to come out of the closet. Suddenly, the unbeatable franchise (read: Yankees) panics, its invincibility shattered until shaggy Shane Mungitt—blessed with the needle-threading fastball of Ron Guidry, cursed with the tabloid-titillating id of John Rocker—is called up from Double-A to shut down the opposition. But then someone hands him a microphone, and he expounds on the Rainbow Coalition that is the Empires' locker room, with "the gooks an' the spics an' the coons an' like that," adding the ultimate insult, "but every night t'have'ta take a shower with a faggot?" There are consequences.

Playwright Richard Greenberg is a bit of a Johnny-come-lately to the sport, and so perhaps it's not surprising that he's written his baseball play, **Take Me Out**, as a morality tale on the scale of, say, *Angels in America*. It's a gay fantasia on Many Things American, including sports, sex, race, superstardom, bigotry, and fate. Truth to tell, however, it's really a long sitcom posing as a big play, and the sitcom elements tend to be more engaging than the big-play stuff.

Building on the *Coach*-like setup, for example, two characters serve as a kind of Greek chorus. The first is Kippy Sunderstrom, the shortstop who might have been an academic and who is the team's conscience. Acting as the narrator, Kippy, played with easygoing charm by Neal Huff, fancies himself Darren's best friend on the team and has a sense of irony. He's affectionately articulate about Darren's *lack* of irony and unashamed narcissism (though even Kippy can't hide his disappointment in the realization that Darren truly is an empty vessel). Kippy is at his most engaging when deflecting the steady stream of malaprops and inanity emanating from his dim-bulb teammates, as he is frequently called upon to do (all the sadder to report, then, that while Kippy can use *congeries* correctly in a sentence, the distinction between *hone* and *home* as a verb eludes his creator).

HE'S OUTTA THERE: Frederick Weller, as a fastball pitcher with a big mouth, faces Kevin Carroll in *Take Me Out.*

Then there's nebbishy Mason Marzac, nicknamed "Mars" by Darren, who has inherited him as business manager; Mars is more demonstratively gay than Darren ever is, at least in public. Greenberg gives Mars all the lines about baseball that would make you gag were they not being delivered with conviction by Denis O'Hare. The inevitable reverie about baseball being the only sport to exist outside of time isn't timeless, it's cliché. As are such earnest observations as "Baseball is a perfect metaphor for hope in a democratic society" and then, many lines later in the same monologue, "So baseball achieves the tragic vision that democracy evades. Evades *and* embodies. Democracy is lovely, but baseball's more mature." Where was Mars Marzac when Ken Burns needed him?

Mars is winsomely aswoon—first with Darren, then with the game, finally with life itself for having Darren and the game in it. O'Hare conveys all this with a poet's cadences, and hands and fingers that never stop flitting through the air except, momentarily, to embrace himself, whether to ward off demons or simply to celebrate his astounding good fortune. Physicality is a big part of Joe Mantello's production, and in this it bears more than passing resemblance to another famed ensemble piece he staged, Terrence McNally's *Love! Valour! Compassion!* Here, as in the earlier play, an unrestrained homoeroticism is given full sway with not one but two big shower scenes that have the entire team doing the full monty forward, backward, lathered, and sideways. Great sitcom stuff, this field of wet dreams.

Yet it's also here that the play's structural endowments come up short. The plot hinges on the post-coming-out tension between Darren and Davey Battle, his hitherto best friend, a player on an opposing team who goes all Pat Robertson on him; and on the shocking, if none-too-believable, impact of Shane's return to action after a proper period of penitence. As is typically the case with sitcoms that want to make big statements, credibility becomes the sacrifice play

Take Me Out
New play by Richard Greenberg, directed by Joe Mantello. Co-production of the Donmar Warehouse (London) and the Public Theater.

Rent
The long-running musical by Jonathan Larson, with a new cast featuring Joey Fatone. See Theater listings for details.

PHOTOGRAPH BY MARK DOUET.

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when the Message is on the line. The self-consciousness of the opening scene devolves steadily into parody over three acts. *Take Me Out* doesn't actually have anything very interesting to say about coming out, or intolerance, or, for that matter, baseball.

Daniel Sunjata is fearless as Darren—he has no difficulty playing arrogant, self-loving, confident of his prowess, and he's spectacularly offset by Frederick Weller's mangy pit bull of a Shane. Kevin Carroll's stentorian Davey is exactly right as a man Kippy calls pompous. Dominic Fumusa provides extra comic relief as the inarticulate player genuinely confused by Darren's actions. Scott Pask's unit set—quoting Yankee Stadium, every locker room, and a baseball diamond all at once—makes the best use of the Anspacher Theater's awkward space, set off by Kevin Adams's laser-sharp lighting. And Jess Goldstein's costumes, particularly for the players in mufti, are pitch-perfect.

MORE THAN SIX YEARS INTO ITS RUN AT THE Nederlander, **Rent** continues to demonstrate nightly that it's got the best pop-music score Broadway has heard in 30 years. Jonathan Larson's songs, his heart, and his soul have lost none of their power.

Part of *Rent*'s appeal has always derived from the seamlessness of the ensemble casting. Now a pop star, or to be more precise, one fifth of a pop star, has been cast as one of the two male leads in this updated *La Bohème*. Joey Fatone, of the boy band 'N Sync, plays Mark Cohen, the Scarsdale-bred documentarian who casts his fate with these sometimes windy but remarkably appealing creatives and hangers-on. Fatone is Pooh-Bearish (we prefer our starving artists edgy, not pudgy), and in the first act he has nearly as much trouble delivering his lines intelligibly as he does staying on key. But by the end of the second act, when he performs a full-throated duet with his composer roommate Roger (the sturdy and amazingly named Manley Pope), everything clicks.

By then we've also had the chance to savor the talents of some terrific newcomers, particularly Jai Rodriguez as the winsome transvestite Angel; Antonique Smith as the coltish lesbian performance artist Maureen; and Mark Richard Ford as Tom Collins, who launches the second-act combo reprise, "I'll Cover You" and "Seasons of Love," soaringly. I would include Karmine Alers as a very feline Mimi, but after feedback destroyed her first-act showstopper, "Out Tonight," she disappeared and was replaced by an able understudy, Dana Dawson. ■

Theater reviews can be read at nymetro.com/archive/theater.

TELEVISION JOHN LEONARD

Mob Culture

With Tony Soprano and the made men, you never know who'll turn up in the talk soup; Sam Beckett, a man made for TV.

BORN TO WHACK: Steven Van Zandt, James Gandolfini, and Michael Imperioli return in the new season of *The Sopranos*.

SO THESE TWO NEW JERSEY WISE guys are talking about the World Trade Center attacks, and one of them says to the other: "Quasimodo predicted all of this." What follows, in David Chase's script for the first new episode of **The Sopranos** since May 2001, is a discussion of the difference between Quasimodo and Nostradamus, a meditation on the hunchbacks and halfbacks of Notre Dame, and a welcome dose of absurdist humor just when we need it—just when, that is, *Nero Wolfe* has been canceled by A&E because it actually cost money to produce; and *Pardon the Interruption* is preempted yet again on ESPN by senior golf; and Yancy Butler has charged up a pillar of fire into the *Witchblade* vapors, wearing a breastplate and a halo, as if she were both Madonnas.

We are immediately reminded that the cultural references in the HBO mob-family series—to Frank Sinatra and Nathaniel Hawthorne, George Patton and Keanu Reeves, Jefferson Airplane and "Tennessee William," Marshall McLuhan and Marcel Proust—are as unpredictable as the whacks. Or as Tony himself: Oedipus at Colonus, with a dead duck. I am not going to tell you that the first four episodes of the fourth season aren't talky. They are, mostly about money problems and RICO prosecutions and Joe Pantoliano's love life (although Carmela also flirts again, and this time not with a priest). But while everyone is gabbing so much, they are also watching Dean Martin, Thomas Magnum, and Ray Romano on their TV sets. And Meadow, whose shrink wants to know if her dad ever molested her, is angling to quit college for Europe. And Silvio, when he isn't on E Street with Bruce, must defend the honor of Christopher Columbus against attacks by Native Americans. And this is not to mention fiber-optic cable, heroin between the toes, Dogma film theory, James Caan, Gary Cooper, "Ralph Fuckin' Bunche," and "Chef Fuckin' Boyardee."

More guys are almost whacked, popped, capped, or otherwise early-retired than so far actually get the business, though Christopher does more than his fair share "to create a little dysentery in the ranks." There is a lot of almost, which on *The Sopranos* usually means that we are warming up for a bloodbath. I miss Tony's murderous mom. But every time it occurs to me to say that the series hasn't been the same without her and seems to have no other interesting place to go, I remind myself of what else isn't out there. These songbirds are making most of the music.

The Sopranos
Sundays, starting September 15; 9 to 10 P.M.; HBO.

Stage on Screen: Beckett on Film
Sunday, September 15; 10 to 11:30 P.M.; Channel 13.

Beckett on Film IMMEDIATELY follows the first new *Sopranos* with seven short plays turned into surprisingly sharp cinema. This is one of those pomo juxtapositions that work every which way including ironic. Samuel Beckett had almost as much trouble with his mother as Tony does, which is why he left Dublin for Paris in the first place. "I'm looking for my mother to kill her," claimed a character in *The Unnamable*. "I should have thought of that a bit earlier, before being born."

One of his biographers, Deirdre Bair, suggested that only a "womb fixation" could possibly explain his stuffing of so many people into trash cans (*Endgame*), mounds (*Happy Days*), and urns (*Play*). We see *Play* here, with Kristin Scott Thomas, Alan Rickman, and Juliet Stevenson sticking out of urns; it's electrifying, as if rap had been scored for severed heads. Also not to be missed is *Catastrophe*, with David Mamet directing Harold Pinter, Rebecca Pidgeon, and Sir John Gielgud. While Sad Sam never made it to New Jersey, he did sit through both ends of a Mets doubleheader at Shea Stadium on his only visit to the States. Maybe Tony is waiting for Godot.

September 11 Programming

- **Report From Ground Zero** (SEPTEMBER 10; 9 to 11 P.M.; ABC), based on Dennis Smith's best-selling book, follows firefighters from Manhattan's Ladder Company 16 through the attack, the aftermath, and the recovery. We hear not only from families who lost loved ones but from some of the men who originally built the towers.

- **America Rebuilds** (SEPTEMBER 10; 10 TO 11:30 P.M.; Channel 13) digs out from the sixteen-acre site where seven buildings were destroyed to imagine what happens next. Narrated by Kevin Spacey.

PHOTOGRAPH BY BARRY WETCHER.

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- **Visions From Ground Zero** (SEPTEMBER 11; 8 to 10:30 A.M.; Cinemax) features "From the Ashes—10 Artists," in which photographers, musicians, painters, and performance artists who lived in the neighborhood recall the awful day; "Underground Zero," a series of eight short films on the wounded American psyche; "Morning: September 11," about what the beautiful day looked like from the banks of Staten Island; and "WTC: The First 24 Hours," with Etienne Sauret's roving camera, ambient sound, and stark imagery, without music or commentary.

- **9 Views: 9/11** (SEPTEMBER 11; 8 TO 9 P.M.; Sundance) lets filmmakers like Tara Young, Ira Sachs, and Beverly Peterson think out loud about the events and their emotions.

- **Faces of 9/11** (SEPTEMBER 11; 8 P.M. TO midnight; Discovery, TLC, Travel, Discovery Health, and Civilization channels) emphasizes survivors and rebuilding. *Portraits of Grief,* on the main Discovery Channel, 8 to 9 P.M., is based on the *Times* series.

Other Programming in Brief

- **Almost a Woman** (SEPTEMBER 15; 8 TO 10 P.M.; Channel 13) is a dramatization of Esmeralda Santiago's memoir for *Masterpiece Theatre*'s American Collection, with Ana Maria Lagasca as the 13-year-old who must grow up fast after her family moves from Puerto Rico to Brooklyn in 1961. Wanda De Jesus is the mother and Miriam Colón the grandmother who see her through the School of Performing Arts, Harvard College, and a master's in fiction writing from Sarah Lawrence.

- **Big Deals: The Good, the Bad & the Ugly** (September 16, 9 to 10:30 P.M.; and 17 through 19, 9 to 10 P.M.; the History Channel) surveys an often appalling corporate scene, from Sony's gobbling-up of Columbia Pictures to Microsoft's acquisition of the DOS operating system to what Seagram's did to MCA and Ray Kroc to the McDonald brothers, plus sidelong glances at *I Love Lucy* and RJR/Nabisco.

- **Obsessed** (SEPTEMBER 16; 9 TO 11; LIFETIME) stars Jenna Elfman as a medical journalist who is arrested for stalking a married doctor (Sam Robards) with whom she may or may not have had an affair, which is something not even her own lawyer (Kate Burton) seems to be able to determine, any more than I can determine why John Badham wanted to direct this. ■

John Leonard's reviews can be read at nymetro.com/archive/leonard.

RESTAURANTS **HAL RUBENSTEIN**

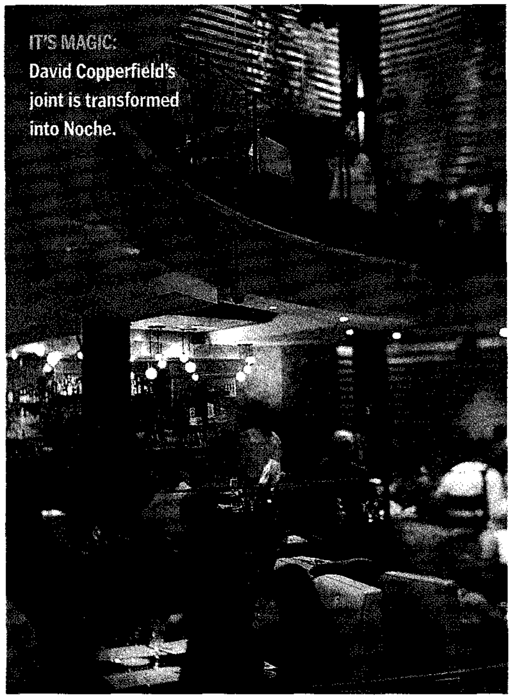
Favorite Haunt

Seviche, merengue, mojitos—they're a combination bound to give anyone's spirits a lift. And at Noche, they even manage to exorcise a few ghosts.

WHEN YOU GET TO **Noche**—and you really should if you adore Latin dance music, even if it still hasn't gotten its cabaret license (doesn't anyone at the State Liquor Authority like to merengue?)—this is what you should do: Order a round of mojitos the moment you get there. Even better, when you make your reservation, tell whomever you get on the phone that you want a round of mojitos waiting for you when you sit down. Because while Noche has a vast, cheerfully color-blocked room with enormous potential for roof-raising celebration, a ravishing sound system every nickel-and-dime club promoter in town should hear, crunchy empanadas filled with juicy ropa vieja, and several seductive seviches, this restaurant also has a history laced with more ghosts than the Amityville Horror if Topper moved in.

Consider the mojitos a liquid form of exorcism, erasing not just the lingering scent of his hair lacquer but any shadowy, matte-finished trace of David Copperfield, for whose multi-million-dollar, magic-themed restaurant David Rockwell originally designed this space. May the heady aroma of rum and mint obscure the specter of Mama Sbarro, the namesake of the emergency-room-lit pizza parlor that took over most of the ground floor when Copperfield's concept vanished. As a result, access to Noche's second-floor dining room is obtained by walking through a bar so architecturally disconnected from the rest of the place that you feel as though spirits had impishly teleported you to a Ninth Avenue happy hour.

And finally, here's hoping that all the sugar and lime race the cocktail through you so that you quickly forget that Noche is run and staffed by about 60 of the survivors of Windows on the World. Though it's true that restaurateur David Emil, consulting chef Michael Lomonaco, and executive chef Ramiro Jimenez were originally inspired by Windows' popular Thursday Latin nights, Noche was never meant as a living memorial. It wants you to focus on South America, not lower Manhattan.


IT'S MAGIC: David Copperfield's joint is transformed into Noche.

It's not as if Noche isn't full of happy distractions. Chef Jimenez's seviche tasting platter is roughly equal in circumference to Marissa Jaret Winokur's teased 'do in *Hairspray* and almost as delightful, thanks to a salmon marinated in Amarillo peppers and passion fruit, merluza in ginger and black mint, and tuna in lots of cilantro and a splash of spicy avocado sauce (each can be had separately). The pico de gallo with crabmeat is as bright and friendly as a margarita. Soft-shell crab should be lighter, the flouring less mealy, but tamales, especially white corn with huitlacoche, have the right balance, inside and out.

Noche
1604 Broadway, near
49th Street (212-541-7070).

The crackling roast suckling pig may divide your table; it's nasty to some, but to others, each bite echoes the sound of maracas. (Guess how I feel.) Regardless of your encampment, the meat itself is wonderfully garlicky yet sweet. Wood-roasted pork loin and braised short ribs are a bit more table-mannerly and equally good (except the loin suffers from erratic cooking, so be specific as to degree of doneness). And vegetables that accompany the latter—sweet-corn arepa and bitter greens—are spotlight stealers. Evidently, the paella Valenciana is an evolutionary tale. It was altered radically each of the five times I sampled it, finally nearing a happy ending, its saffron rice now gently appealing. Seared tuna with Serrano ham is less incongruous than it reads. Lobster curry is an appealing variation, though a trifle too sweet, and crispy snapper is a neat trick, smartly accessorized with green plantains. But the steamed merluza is even prettier, and its aroma of chilies, garlic, and lemon zest might be successfully bottled as Noche: The Fragrance.

South American desserts? Well, it's kind of like North American soccer: The skill is evident and everyone is trying his damnedest, but the busloads of adoring fans never quite arrive. Probably the most effortlessly likable are the caramelized-pineapple salad in mint and tamarind broth and the banana split with tropical fruit, no doubt a dish indigenous to Peruvians living near the Nazca lines.

Peruvians believe something supernatural created those must-be-seen-from-the-air carvings. Regardless of who did, they're amazing to behold. Just as no matter how Noche was conceived, it's the spirit you can taste, touch, feel, and smile at that will move you to dance. ■

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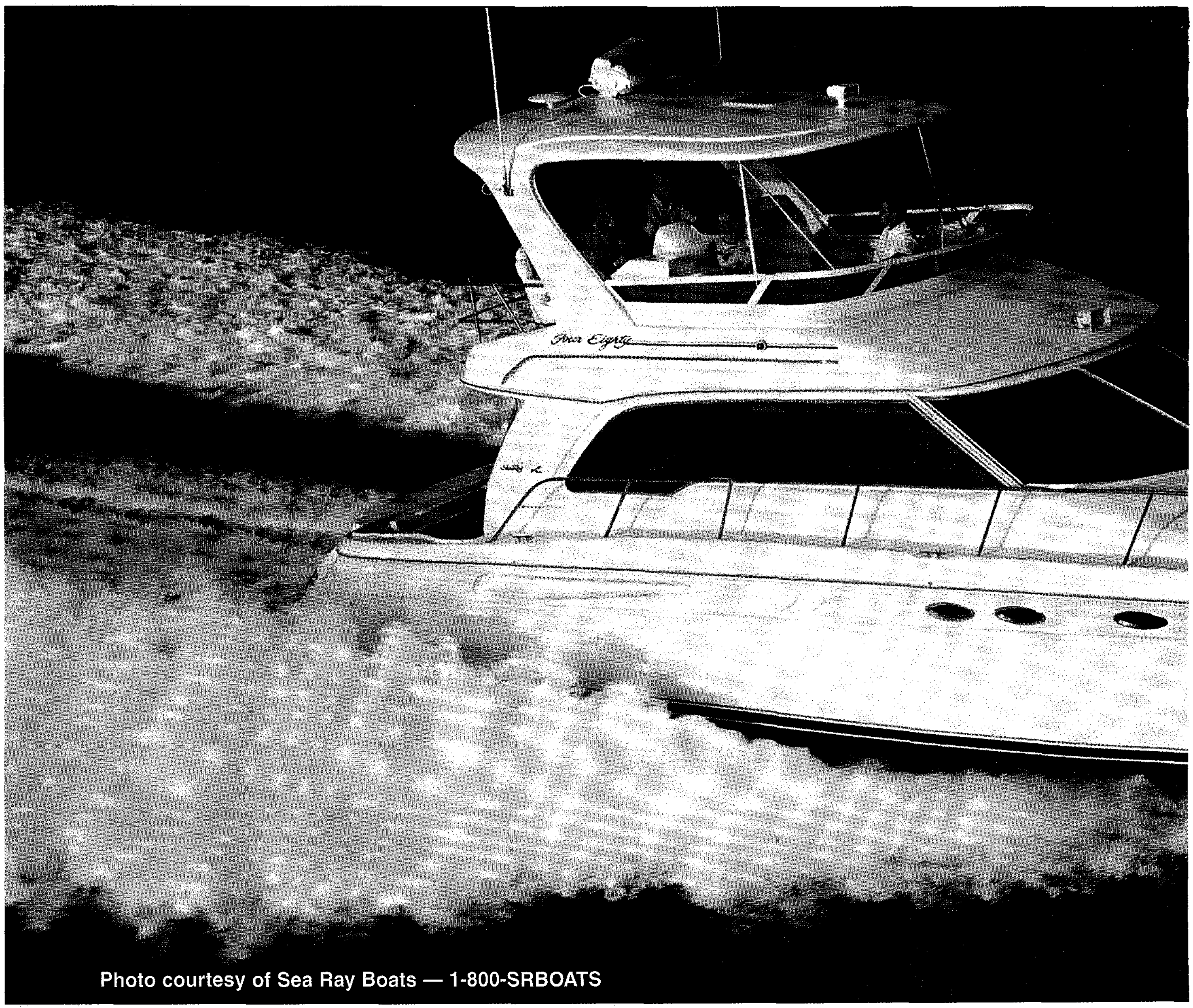

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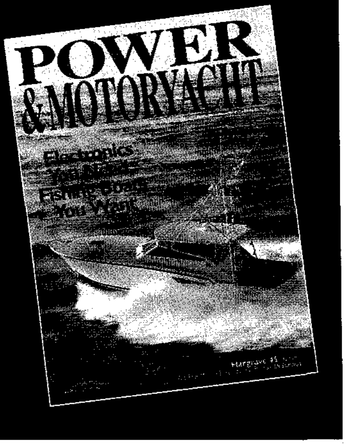
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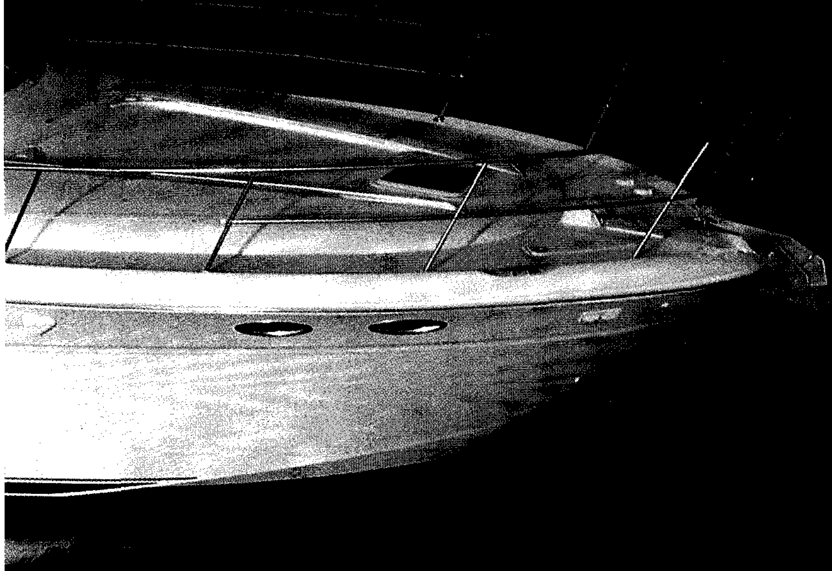

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Movies

Edited by Ben Kaplan

NEW THIS WEEK

NOT HARVARD MATERIAL: Jason Lee in *Stealing Harvard.*

Alias Betty
See Rainer, page 60. (1 hr. 41 mins.; NR) • Opens 9/13.

Barbershop
After selling his late father's neighborhood barbershop to a loan shark, an aspiring musician (Ice Cube) realizes its importance to his South Chicago community. Laid-back film recalls stoner classic *Friday's* ambling, talky approach to inner-city comedy, and may prove to be just as popular, especially with its all-star cast. Co-starring Cedric the Entertainer, Eve, and Anthony Anderson. (See box.) (1 hr. 42 mins.; PG-13) • Opens 9/13

Children of the Century
Juliette Binoche and Benoit Magimel play George Sand and Alfred de Musset, colorful, self-destructive writers and lovers in nineteenth-century France. Directed by Diane Kurys (*Six Days, Six Nights*); in French, with English subtitles. (1 hr. 49 mins.; NR) • Opens 9/13.

Igby Goes Down
Kieran Culkin plays the titular hero, a prep-school refugee on the lam from his schizo dad (Bill Pullman), pill-popping mom (Susan Sarandon), and right-wing bro (Ryan Phillippe). He winds up hiding out in Manhattan with his godfather (Jeff Goldblum) and a bevy of Hollywood stars (Claire Danes; Amanda Peet). Written and directed by Burr Steers. (1 hr. 38 mins.; R) • Opens 9/13.

Nicholas Winton: The Power of Good
Inspiring documentary about Nicholas Winton, a British stockbroker who saved 669 Czech children from Hitler and never told anyone—including his wife—until now. (See box.) (1 hr. 4 mins.; NR) • Opens 9/18.

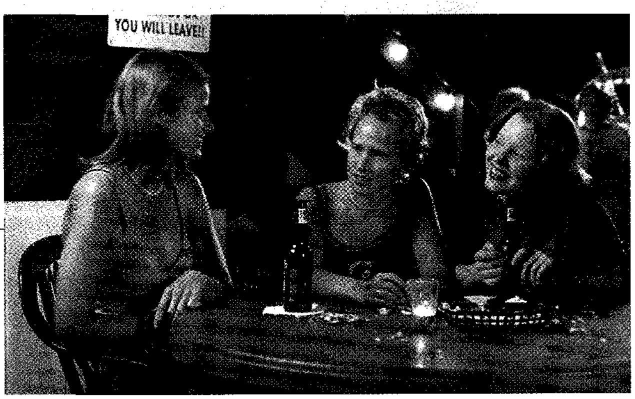
The Pinochet Case
See Rainer, page 60. (1 hr. 50 mins.; NR) • Opens 9/11.

Quitting
A true-life story about a popular actor (Jia Hongsheng) going through intense, almost psychotic withdrawal after a drug addiction. Intriguing pseudo-documentary has the principal characters playing themselves, and alternates between staginess and genuine claustrophobia. At times hard to watch, but never less than engaging. Directed by Zhang Yang; in Mandarin with English subtitles. (1 hr. 52 mins.; R) • Opens 9/13.

Stealing Harvard
Jason Lee enlists the assistance of Tom Green to play amateur thieves in a good-hearted effort to earn college tuition for his doe-eyed niece (Tammy Blanchard). Directed by Bruce McCulloch (*The Kids in the Hall*). (1 hr. 23 mins.; PG-13) • Opens 9/13.

Swimming
An experimental teen (*Six Feet Under*'s Lauren Ambrose) comes of age in Myrtle Beach. Directed by SUNY film professor Robert J. Siegel, from student Lisa Bazadona's senior thesis. (1 hr. 38 mins.; NR) • Opens 9/13.

REVIEWS BY BILGE EBIRI


YOU WILL LEAVE!!

BEACHED BLONDES: Lauren Ambrose with Joelle Carter and Jennifer Dundas Lowe in *Swimming.*

Now Playing

The Adventures of Pluto Nash
Overproduced, flaccid comedy is inoffensive and aimless in the worst kind of way, utterly failing to utilize any of star Eddie Murphy's natural charisma. (1 hr. 31 mins.; PG-13) • 24.

Amy's Orgasm
A liberated female self-help guru (writer-director Julie Davis) falls madly for a Howard Stern–style shock jock (Nick Chinlund). Humdrum dialogue and bland direction feels like a *Sex and the City* audition. (1 hr. 27 mins.; NR) • 2.

Austin Powers in Goldmember
Mike Myers is still a very funny man, but his Austin Powers doesn't get enough screen time in this third installment of the spoofy hit series. Michael Caine is terrific as Austin's spymaster dad in a too-brief cameo. (Rainer; 7/29/02) (1 hr. 22 mins.; PG-13) • 1; 7; 13; 14; 15; 16; 30; 31; 39; 41; 42; 43; 44; 49; 51; 55; 58; 60; 61; 67; 69; 72; 74.

Blood Work
Clint Eastwood directed and stars in this crime thriller as a retired FBI profiler who is given a heart transplant only to find himself on the trail of the killer of the woman whose heart he possesses. At least Eastwood doesn't deny the effects of aging on his action-hero persona; he has a touching frailty in the role. Jeff Daniels and Anjelica Huston have fine supporting turns. (Rainer; 8/19/02) (1 hr. 32 mins.; R) • 10; 16; 38; 49; 60; 69.

★ Blue Crush
Don't let the *Baywatch*-style ads fool you: This bold, kinetic melodrama about a Hawaiian surfer girl (Kate Bosworth) trying to compete in a big tournament is actually a tough, well-acted, gorgeous dive into a fascinating subculture. The reason Hollywood still exists. (1 hr. 34 mins.; PG-13) • 1; 10; 15; 22; 28; 29; 41; 42; 43; 44; 49; 52; 55; 60; 61; 69; 72.

The Bourne Identity
Doug Liman directed this okay thriller about a CIA spy-assassin, played by Matt Damon. (Rainer; 6/24/02) (1 hr. 53 mins.; PG-13) • 15; 16.

The Burning Sensation
Alex Nohe's documentary about the annual art-freak show in Black Rock, Nevada. (1 hr. 25 mins.; NR) • 4.

Charlie Deleo: Keeper of the Flame
For 30 years, the star of this documentary changed light bulbs atop the Statue of Liberty's torch. (30 mins.; NR) • 9.

City by the Sea
Robert De Niro plays a homicide detective who is trying to nab his junkie son (James Franco) while also trying to save him in this overwrought and melodramatic thriller directed by Michael Caton-Jones. De Niro gives a dull, lumpish performance. Frances McDormand and Patti Lupone, playing the cop's girlfriend and ex-wife, respectively, grab what little acting honors are to be had. (Rainer; 9/9/02) (1 hr. 40 mins.; R) • 1; 7; 13; 14; 15; 22; 23; 31; 33; 39; 41; 42; 44; 48; 50; 51; 52; 54; 55; 56; 58; 60; 61; 63; 68; 70; 71; 72; 73; 74.

★ Corpus Callosum
Avant-garde legend Michael Snow (*Wavelength*) looks at gaudy home spaces and blasé office areas, using digital technology to create a world in which nothing is permanent, people are tied into knots, and strange things shoot out of walls. (1 hr. 33 mins.; NR) • 5.

The Decalogue
Krzysztof Kieslowski's ten-part mini-series, each episode cheekily based on one of the Ten Commandments. (1 hr. 50 mins.; NR) • 37.

★ The Execution of Wanda Jean
Chilling portrait of the final days on death row of Wanda Jean Allen, a borderline-retarded African-American woman condemned to die in Oklahoma for the murder of her girlfriend. Director Liz Garbus (*The Farm*) focuses her camera not just on the convict but also on the families involved, resulting in a broad, gripping, and tragic piece of Americana. (1 hr. 34 mins.; NR) • 8.

★ The Fast Runner
A nearly three-hour Inuit movie, directed by Zacharias Kunuk, that is heavy going, but it has at least one sequence—a naked man fleeing his attackers over spring sea ice—that is terrifyingly beautiful. (Rainer; 6/5/02) (2 hrs. 52 mins.; NR) • 6.

Feardotcom
Detective Stephen Dorff discovers that a series of gruesome deaths in New York City are all linked to a creepy Website. Surely the real Internet is a lot scarier than this. (1 hr. 23 mins.; R) • 1; 3; 12; 14; 15; 16; 19; 31; 35; 38; 39; 40; 42; 43; 44; 47; 49; 50; 51; 52; 53; 54; 55; 56; 58; 59; 60; 61; 63; 65; 68; 69; 71; 72; 74.

Full Frontal
Steven Soderbergh's super-low-budget movie is about seven friends and their interlocking relationships, and the cast includes Julia Roberts, Blair Underwood, Catherine Keener, David Hyde Pierce, and David Duchovny. Some of it is sporty, but the incessant camera pyrotechnics are a distraction from what is essentially a routine interfamilial roundelay. (Rainer; 8/12/02) (1 hr. 41 mins.; R) • 3; 16.

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 71.**

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EXCLUSIVE NEW YORK ENGAGEMENTS START SEPTEMBER 20TH

★ Gaza Strip
Vérité documentary follows Palestinians living in the Gaza Strip in early 2001. Naturally compelling subject matter makes it impossible for this not to be powerful, and director James Longley wisely keeps the politics to a minimum. (1 hr. 14 mins.; NR) • 4.

The Good Girl
Jennifer Aniston gives a surprising, darkly comic performance as a bored, married thirtysomething retail clerk who strikes up an affair with a brooding younger co-worker (Jake Gyllenhaal). Directed by Miguel Arteta. (1 hr. 34 mins.; R) • 1; 2; 11; 14; 15; 16; 26; 27; 34; 36; 48; 52; 55; 61; 62; 71; 74.

Heartbreak Hospital
Well-acted low-budget comedy about a struggling actress wears its quirkiness on its sleeve. (1 hr. 31 mins.; NR) • 9.

★ How I Killed My Father
Anne Fontaine's movie is a must-see for the performance of Michel Bouquet as an estranged father who comes back into the life of his unhappy son (Charles Berling). Bouquet puts an entire lifetime of understanding into his role as a man for whom charm camouflages some essential blankness. (Rainer; 8/26/02) (1 hr. 40 mins.; NR) • 37.

★ I Am Trying to Break Your Heart
Fascinating documentary about the recording of Wilco's latest album, and the attendant (not to mention unexpected) emotional and financial infighting and backbiting that came with it. (1 hr. 32 mins.; NR) • 4.

★ I'm Going Home
An aging actor (Michel Piccoli) tries to continue with his life and work after the sudden death of most of his family in veteran Portuguese director Manoel de Oliveira's elliptical portrait of old age and remembrance. (1 hr. 59 mins.; PG-13) • 5.

In Praise of Love
Jean-Luc Godard's latest movie has some stunning compositions and an elegiac tone, but it's also opaque and maddening and closed-off to human feeling. It's about a director putting together a production on the stages of love as experienced by three couples, young, adult, and elderly. (Rainer; 9/9/02) (1 hr. 38 mins.; NR) • 2; 37.

The Isle
Austere Korean drama about a mysterious, troubled man who rents a fishing hut from an equally mysterious woman, only to be swept up in a tempestuous relationship. (1 hr. 29 mins.; NR) • 4.

★ The Kid Stays in the Picture
A florid, captivating documentary by Nanette Burstein and Brett Morgen about Hollywood producer Robert Evans, who narrates. The film makes you sentimental for a species of Hollywood rot that doesn't seem to exist anymore. (Rainer; 7/29/02) (1 hr. 33 mins.; R) • 2; 16; 37.

★ The Last Kiss
A spirited Italian romantic comedy directed by Gabriele Muccino and starring Stefania Sandrelli with enough arm-waving to power a windmill. It's about how being in love makes you just as crazy as being out of love. (Rainer; 8/26/02) (1 hr. 57 mins.; NR) • 6; 37; 62.

Like Mike
Youngsta rapper Lil' Bow Wow stars in this mindless fluff that could easily be an NBA commercial, but it has a sense of humor, which helps. (1 hr. 33 mins.; PG) • 60.

★ Lilo & Stitch
Disney's lovely, funny animated feature is rendered the old-fashioned way, without extensive use of computers. It's about a little Hawaiian girl and the rascally alien she adopts. (Rainer; 7/8/02) (1 hr. 29 mins.; PG) • 3; 16; 43; 51; 57; 71.

Lovely & Amazing
Three very different sisters have to deal with one another's problems when Mom (Brenda Blethyn) goes for a hospital stay. Episodic, uneven tale features good performances but little dramatic weight. (1 hr. 29 mins.; R) • 3.

★ Mad Love
Vicente Aranda's vivid, compelling film tells the story of Joan of Castile (Pilar López de Ayala), the daughter of King Ferdinand and Queen Isabella, whose love for her husband, Philip, the archduke of Austria (Daniele Liotti), transformed her into Joan the Mad. In Spanish, with English subtitles. (1 hr. 57 mins.; R) • 8.

Martin Lawrence: RunTelDat
The comedy star performs his stand-up routine, focusing on intimate issues including his dealings with the media and celebrity, though there's little doubt that his material lacks its original edge. (1 hr. 11 mins.; R) • 22; 39; 42; 44; 49; 51; 60.

The Master of Disguise
Star Dana Carvey actually co-wrote this bewildering, humiliating mess, which shows signs of serious production problems, complete with vanishing plot points and inexplicable dialogue. (1 hr. 36 mins.; PG) • 44; 57; 60; 72.

★ Men in Black 2
A knockoff sequel to the original, and mostly as enjoyable. Will Smith and Tommy Lee Jones are the Ray-Banned team out to save the planet. (Rainer; 7/8/02) (2 hrs. 7 mins.; PG-13) • 1; 10; 14; 15; 16; 33; 38; 39; 42; 44; 47; 51; 55; 56; 60; 61; 68; 72; 74.

Merci Pour le Chocolat
Delicate, absorbing thriller from French New Wave legend Claude Chabrol about a young woman (Anna Mouglalis) who suspects she may have been switched at birth. With Isabelle Huppert. (1 hr. 39 mins.; NR) • 4.

★ Metropolis
Fritz Lang's great, loony visionary sci-fi epic. You've seen the rest; now see the best. (Rainer; 7/22/02) (2 hrs. 4 mins.; NR) • 9.

★ Minority Report
Steven Spielberg's visionary sci-fi movie, starring Tom Cruise as a futuristic cop in a world where murders can be predicted in advance, has a bleached-out look that practically singes your eyeballs. (Rainer; 7/8/02) (2 hrs. 10 mins.; PG-13) • 10; 16.

★ Monsoon Wedding
Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride*. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 9.

Mostly Martha
An obsessive chef (Martina Gedeck) finds her life unraveling when her young niece (Maxime Foerste) moves in and an Italian takes over her restaurant's kitchen. What might have been yet another trite, food-centric romantic comedy gains power and charm thanks to Gedeck's nuanced performance and Castellito's always-welcome charismatic presence. (1 hr. 47 mins.; PG) • 2; 25; 45; 62.

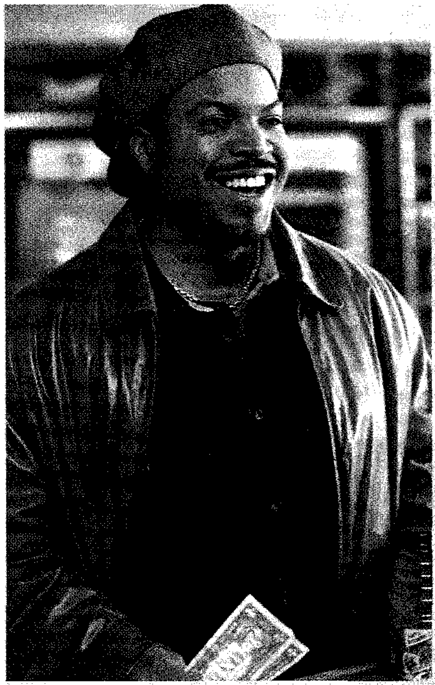
My Big Fat Greek Wedding
Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 1; 3; 11; 14; 15; 16; 21; 28; 29; 35; 41; 44; 46; 48; 51; 55; 58; 61; 62; 63; 64; 68; 70; 71; 72; 73; 74.

My Wife Is an Actress
In his directorial debut, Yvan Attal stars as a sportswriter obsessed with his movie-star wife's fidelity. With Charlotte Gainsbourg; in French, with English subtitles. (1 hr. 33 mins.; R) • 3.

One Hour Photo
Mark Romanek's antiseptic horror show is about an antiseptic photo developer, played by Robin Williams, whose picture-perfect fantasies of a suburban family are quashed. (Rainer; 8/26/02) (1 hr. 36 mins.; R) • 1; 10; 11; 14; 15; 16; 17; 31; 41; 46; 52; 72.

★ The Piano Teacher
Michael Haneke's movie isn't a likable film, but Haneke has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 4.

Possession
Neil LaBute's movie of the celebrated A. S. Byatt novel is prim and pallid. It's about an American scholar of Victorian poetry in England (Aaron Eckhart) who teams with a brittle British academic (Gwyneth Paltrow) in tracking down clues that reveal a hitherto unknown romance between two Victorian poets, played by Jeremy Northam and Jennifer Ehle. Northam and Ehle are fine; Eckhart and Paltrow never get a rhythm



Spotlight

Cube Roots

"I started off wanting to rap. That happened, so now I also do films," says a rather matter-of-fact **Ice Cube**, star of *Barbershop*, a warm comedy-drama where he plays a second-generation shop owner managing a pregnant wife, a shaky business, and a very animated staff. "I keep my eyes and ears open when I'm around things I don't understand. My philosophy is, everything's hard till you try it." In *Barbershop*, Cube adds a new, gentler chapter to his otherwise thuggish résumé—which includes a stint as a rapper in N.W.A. and a debut role in John Singleton's *Boyz N the Hood*. "I don't always have to be a hardcore gangster. I want my work to be meaningful. Basically, I love being part of cool shit." In addition to acting in *Anaconda* and *Three Kings*, Cube expanded his range—writing and producing *Friday*, the 1995 film that marked the arrival of Chris Tucker. "I'm no comedian, so I've learned how to hire the real funny guy," Cube, 33, says. And although Tucker priced himself out of the sequel, *Next Friday* earned more than $100 million, and *Friday After Next* opens this fall. "I won't do *Friday at 50*, but as long as people want a ride, I'll drive the car," he says. Although he's segued from music to movies, Cube claims he still has a way to go. "I don't think I've been in enough movies with enough good directors," he says. "I need to show these people they need to do movies with me—because what I'm doing is hot." *Barbershop* opens September 13. B.K.

PHOTOGRAPH BY TRACY BENNETT.

going, perhaps because they're playing conceits instead of characters. (Rainer; 8/19/02) (1 hr. 43 mins.; PG-13) • 1; 10; 11; 14; 15; 16; 26; 28; 41; 48; 66; 74.

★ Read My Lips

Writer-director Jacques Audiard's crime thriller is about an ex-con (Vincent Cassell) who teams with a lovelorn secretary (Emmanuelle Devos) who is near-deaf and is an expert at reading lips. Should be better than it is, but watchable, and Devos is compelling. In French, with English subtitles. (Rainer; 7/15/02) (1 hr. 55 mins.; NR) • 3.

★ Road to Perdition

Tom Hanks gives a powerful, uncharacteristically reined-in performance as a Chicago hit man for the Irish mob during the Depression in this glum, portentous drama directed by Sam Mendes, his first film since *American Beauty*. Paul Newman plays (expertly) the mob boss who has been like a father to Michael. Jude Law has a supporting role as a crime-scene photographer–hit man. (Rainer; 7/15/02) (1 hr. 59 mins.; R) • 1; 7; 13; 14; 15; 22; 28; 41; 42; 49; 55; 61; 69; 72; 74.

Satin Rouge

A repressed Tunisian widow (Hiyam Abbas) discovers the joys of belly dancing in a late-night cabaret, while trying to keep her daughter (Hend El Fahem) on the right path. Director Raja Amari's keen visual sensibility fills the dancing with a giddy sensuality, making up for somewhat soapy plot machinations. (1 hr. 31 mins.; NR) • 8; 45.

Serving Sara

A wisecracking process server (Matthew Perry) tries to subpoena a Texas tycoon's trophy wife (Elizabeth Hurley), only to change sides and help his beautiful prey subpoena her philandering husband instead. In a sane world, wackiness would ensue—here, only narrative confusion and flaccid jokes do.(1 hr. 40 mins.; PG-13) • 7; 14; 22; 41; 42; 49; 52; 55; 56; 58; 61; 62; 71; 72; 74.

7 Days in September

September 11 and its immediate aftermath, as seen by the cameras of 27 different New Yorkers, depicting the event, the rescue efforts, and the ways different people coped with it. An invaluable document, despite sometimes suffering (particularly in its latter half) from ham-handed music cues and unnecessary talking heads that threaten to undermine the sheer impact of the raw footage. (1 hr. 34 mins.; NR) • 10; 22; 33.

Sex and Lucía

Spanish filmmaker Julio Medem's tale about a Madrid waitress (Paz Vega) is a lush, feverish kaleidoscope of elemental imagery, explicit sex, heightened emotions, and narrative confusion. In Spanish, with English subtitles. (2 hrs. 8 mins.; NR) • 6.

Signs

M. Night Shyamalan's movie is a ponderous and portentous exercise in religioso sci-fi with occasional, and welcome, overtones of humor. Mel Gibson plays, stolidly, an Episcopal priest who has given up the faith following his wife's untimely death. (Rainer; 8/12/02) (1 hr. 22 mins.; PG-13) • 1; 10; 11; 14; 15; 17; 22; 26; 36; 39; 41; 42; 43; 44; 49; 51; 52; 55; 56; 58; 60; 61; 63; 68; 69; 70; 71; 72; 73; 74.

★ Simone

Al Pacino plays a down-on-his-luck movie director who salvages his career and his life when, unbeknownst to anyone but himself, he concocts an entirely computer-generated actress for his new movie, and she becomes a star. As a cautionary Hollywood satire, this film written and directed by Andrew Niccol has more ideas than it knows what to do with, but the yin-yang he sets up between the supercool 3-D movie star and her roiling movie director is intriguing. (Rainer; 8/26/02) (1 hr. 33 mins.; PG-13) • 1; 10; 11; 14; 15; 22; 28; 31; 41; 42; 44; 49; 55; 58; 61; 70; 72.

★ Spy Kids 2

Innovative, fun sequel, bursting with gadgets and monsters, is not so much an attempt to tell a story as an homage to the great fantasy films of the past. (1 hr. 40 mins.; PG) • 1; 16; 38; 39; 40; 42; 43; 44; 49; 51; 52; 54; 55; 58; 60; 61; 63; 66; 68; 70; 71; 72; 73; 74.

★ Star Wars: Episode II—Attack of the Clones

Much better than the previous *Star Wars* installment, *The Phantom Menace*, though not up to the first two, *Star Wars* and *The Empire Strikes Back*. (Rainer; 5/20/02) (2 hrs. 12 mins.; PG) • 16.

★ Stuart Little 2

Stuart Little, the lovable mouse voiced by Michael J. Fox, falls in love with a bird (voiced by Melanie Griffith), then comes to her rescue, in Rob Minkoff's live-action and CGI sequel. Also starring Nathan Lane. (1 hr. 25 mins.; PG) • 24; 51; 57; 60; 72.

Sunshine State

A pokey intergenerational drama about two racially divided communities in Florida. The usual John Sayles mix of torpor and talent prevails here. (Rainer; 6/24/02) (2 hrs. 21 mins.; PG-13) • 8.

Swimfan

Traffic's Erika Christensen stalks Jesse (*Bring It On*) Bradford in John Polson's *Fatal Attraction*–meets–MTV thriller. (1 hr. 32 mins.; PG-13) • 1; 10; 12; 16; 26; 28; 32; 42; 44; 47; 50; 51; 52; 54; 55; 56; 58; 59; 60; 61; 63; 68; 70; 71; 72; 74.

★ Tadpole

Fun, frivolous Sundance-award winner about a precocious 15-year-old (Aaron Stanford) who is in love with his stepmother (Sigourney Weaver) and winds up having an affair with her best friend (Bebe Neuwirth). (1 hr. 58 mins.; PG-13) • 1; 6; 11; 19; 37; 48; 57; 64.

★ 24 Hour Party People

Michael Winterbottom's movie about the punk-rave culture that extended from the late seventies to the early nineties in Manchester is one of the sharpest and most enjoyable of all movies about the music business. Steve Coogan plays real-life TV host Tony Wilson, who was integral to the era as founder of Factory Records. Frank Cottrell Boyce scripted. (Rainer; 8/19/02) (1 hr. 50 mins.; R) • 6; 13; 17; 41; 45.

Undisputed

By-the-numbers macho flick from director Walter Hill (*48 Hrs.*) has cocky champion boxer (Ving Rhames) landing behind bars and mixing it up with prison champ Wesley Snipes. Nobody will mistake it for *Raging Bull*. (1 hr. 30 mins.; R) • 10; 14; 15; 22; 31; 38; 39; 40; 42; 43; 44; 49; 51; 53; 55; 58; 60; 61; 65; 67; 72; 74.

XXX

Vin Diesel plays an extreme-sports-lovin' rogue enlisted by the government to infiltrate a dangerous group of psychotic Russian anarchists. Just the barest hint of plausibility might have helped—instead, it makes *Goldmember* look like *The Third Man*. (1 hr. 50 mins.; PG-13) • 1; 7; 13; 14; 15; 16; 28; 31; 38; 39; 42; 43; 44; 49; 51; 55; 58; 59; 60; 61; 63; 67; 69; 70; 71; 72; 73; 74.

Manhattan

Below 14th Street

1. Battery Park City Cinema

102 North End Ave. (212-945-3418) • Austin Powers in Goldmember; Blue Crush; City by the Sea; Feardotcom; The Good Girl; Men in Black 2; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Signs; Simone; Spider-Man; Spy Kids 2; Swimfan; Tadpole; XXX

2. CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Amy's Orgasm; The Good Girl; In Praise of Love; The Kid Stays in the Picture; Mostly Martha

3. CC Village East

189 Second Ave. (212-529-6799) • Enigma; Feardotcom; Full Frontal; Lilo & Stitch; Lovely & Amazing; My Big Fat Greek Wedding; My Wife Is an Actress; Read My Lips

4. Cinema Village

22 E. 12th St. (212-924-3363) • The Burning Sensation; Gaza Strip; I Am Trying to Break Your Heart; The Isle; Merci Pour le Chocolat; The Piano Teacher

5. Film Forum

209 W. Houston St. (212-727-8110) • Corpus Callosum; I'm Going Home (see also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema

143 E. Houston St. (212-358-7709) • The Fast Runner; The Last Kiss; Notorious C.H.O.; Sex and Lucía; Tadpole; 24 Hour Party People

7. Loews Village

66 Third Ave. (212-50-LOEWS#952) • Austin Powers in Goldmember; City by the Sea; Road to Perdition; Serving Sara; XXX

8. Quad Cinema

34 W. 13th St. (212-255-8800) • The Execution of Wanda Jean; Mad Love; Satin Rouge; Sunshine State

9. The Screening Room

54 Varick St. (212-334-2100) • Charlie Deleo: Keeper of the Flame; Heartbreak Hospital; Metropolis; Monsoon Wedding (see also "Museums, Societies, Etc.")

10. UA Union Square

13th St. and Broadway (212-253-2225) • Blood Work; Blue Crush; Men in Black 2; Minority Report; One Hour Photo; One Hour Photo; Possession; 7 Days in September; Signs; Simone; Spider-Man; Swimfan; Undisputed

PHOTOGRAPH COURTESY OF LEONARD NIMOY THALIA THEATRE.

Documentary

Saving Account

Nicholas Winton, 93, says he knew early on what the Nazis intended to do. "What was unclear to politicians seemed crystal-clear to me," says the subject of **The Power of Good**, a documentary that uses talking heads, archives, and re-creations to illustrate how Winton saved 669 children in Czechoslovakia before World War II. Winton, then a young stockbroker, began a British office for refugee children and forged passports, visas, and adoption papers to get 7- to 9-year-olds out of German territory and into homes in Britain and Scotland. "It wasn't getting the children out which was difficult—it was that no one else tried," says the Englishman (pictured here in 1939, with a child he saved). And how did he deal with the Nazis' bureaucratic objections? "I told them politely in German, *Go to hell,*" Winton says, with a momentary hint of John Wayne in his voice. At the screening on September 18 at Symphony Space's Leonard Nimoy Thalia, Winton himself will appear. (See "New This Week.")

14th–41st Streets

11. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • The Good Girl; My Big Fat Greek Wedding; One Hour Photo; Possession; Signs; Simone; Tadpole

12. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Feardotcom; Swimfan

13. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Austin Powers in Goldmember; City by the Sea; Road to Perdition; 24 Hour Party People; XXX

14. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Austin Powers in Goldmember; City by the Sea; Feardotcom; The Good Girl; Men in Black 2; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Serving Sara; Signs; Simone; Spider-Man; Undisputed; XXX

15. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • Austin Powers in Goldmember; Blue Crush; The Bourne Identity; City by the Sea; Feardotcom; The Good Girl; Men in Black 2; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Signs; Simone; Spider-Man; Undisputed; XXX

42nd–60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Austin Powers in Goldmember; Blood Work; The Bourne Identity; Feardotcom; Full Frontal; The Good Girl; The Importance of Being Earnest; The Kid Stays in the Picture; Lilo & Stitch; Men in Black 2; Minority Report; My Big Fat Greek Wedding; One Hour Photo; Possession; Spider-Man; Spy Kids 2; Star Wars: Episode II—Attack of the Clones; Swimfan; XXX (see also "Museums, Societies, Etc.")

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • One Hour Photo; Signs; 24 Hour Party People

18. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • The Importance of Being Earnest

19. CC Sutton
205 E. 57th St. (212-759-1411) • Feardotcom; Tadpole

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • The Fast Runner

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • My Big Fat Greek Wedding

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Blue Crush; City by the Sea; Martin Lawrence: RunTelDat; Road to Perdition; Serving Sara; 7 Days in September; Signs; Simone; Undisputed

23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • City by the Sea

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • The Adventures of Pluto Nash; Reign of Fire; Stuart Little 2

25. Paris Theatre
4 W. 58th St. (212-688-3800) • Mostly Martha

61st Street and Above, East Side

26. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • The Good Girl; Possession; Signs; Swimfan

27. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • The Good Girl

28. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Blue Crush; My Big Fat Greek Wedding; Possession; Road to Perdition; Simone; Swimfan; XXX

29. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Blue Crush; My Big Fat Greek Wedding

30. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Austin Powers in Goldmember

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Austin Powers in Goldmember; City by the Sea; Feardotcom; One Hour Photo; Simone; Undisputed; XXX

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • Swimfan

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • City by the Sea; Men in Black 2; 7 Days in September; Spider-Man

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • The Good Girl

35. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Feardotcom; My Big Fat Greek Wedding

36. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • The Good Girl; Signs

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • The Decalogue; How I Killed My Father; In Praise of Love; The Kid Stays in the Picture; The Last Kiss; Tadpole

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Blood Work; Feardotcom; Men in Black 2; Spider-Man; Spy Kids 2; Undisputed; XXX

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Austin Powers in Goldmember; City by the Sea; Feardotcom; Martin Lawrence: RunTelDat; Men in Black 2; Signs; Spider-Man; Spy Kids 2; Undisputed; XXX

40. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Feardotcom; Spy Kids 2; Undisputed

41. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Austin Powers in Goldmember; Blue Crush; City by the Sea; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Serving Sara; Signs; Simone; 24 Hour Party People

Bronx

42. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Austin Powers in Goldmember; Blue Crush; City by the Sea; Feardotcom; Martin Lawrence: RunTelDat; Men in Black 2; Road to Perdition; Serving Sara; Signs; Simone; Spider-Man; Spy Kids 2; Swimfan; Undisputed; XXX

43. Concourse Plaza
214 E. 161st St. (718-588-8800) • Austin Powers in Goldmember; Blue Crush; Feardotcom; Lilo & Stitch; Signs; Spy Kids 2; Undisputed; XXX

44. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Austin Powers in Goldmember; Blue Crush; City by the Sea; Feardotcom; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; My Big Fat Greek Wedding; Signs; Simone; Spider-Man; Spy Kids 2; Swimfan; Undisputed; XXX

Brooklyn

45. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Mostly Martha; Satin Rouge; 24 Hour Party People (see also "Museums, Societies, Etc.")

46. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • My Big Fat Greek Wedding; One Hour Photo

47. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Feardotcom; Men in Black 2; Spider-Man; Swimfan

48. Cobble Hill Cinema
265 Court St. (718-596-9113) • City by the Sea; The Good Girl; My Big Fat Greek Wedding; Possession; Tadpole

49. Court Street 12
106 Court St. (718-246-7469) • Austin Powers in Goldmember; Blood Work; Blue Crush; Feardotcom; Martin Lawrence: RunTelDat; Road to Perdition; Serving Sara; Signs; Simone; Spy Kids 2; Undisputed; XXX

50. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • City by the Sea; Feardotcom; Swimfan

51. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Austin Powers in Goldmember; City by the Sea; Feardotcom; Lilo & Stitch; Martin Lawrence: RunTelDat; Men in Black 2; My Big Fat Greek Wedding; Signs; Spider-Man; Spy Kids 2; Stuart Little 2; Swimfan; Undisputed; XXX

52. Pavilion
188 Prospect Park West (718-369-0838) • Blue Crush; City by the Sea; Feardotcom; The Good Girl; One Hour Photo; Serving Sara; Signs; Spy Kids 2; Swimfan

53. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Feardotcom; Undisputed

54. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • City by the Sea; Feardotcom; Spy Kids 2; Swimfan

55. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Austin Powers in Goldmember; Blue Crush; City by the Sea; Feardotcom; The Good Girl; Men in Black 2; My Big Fat Greek Wedding; Road to Perdition; Serving Sara; Signs; Simone; Spider-Man; Spy Kids 2; Swimfan; Undisputed; XXX

Festival

Girl Trouble

The subtitle "A Celebration of Wicked Women, Femme Fatales, Scheming Starlets and Heartless Hussies" does not suggest classic Yom Kippur fare. But the nineteen movies at the Leonard Nimoy Thalia's **All About Eves** are, as one might hope, campy, sexy, and highly stylized. (Significantly enough, all nineteen films, several of them Academy Award winners, were directed by men.) It's also primarily made up of wittily chosen girl-on-girl double features, such as Alfred Hitchcock's *Rebecca* with William Wyler's *Jezebel;* Billy Wilder's *Double Indemnity* with François Truffaut's *The Woman Next Door;* and John Frankenheimer's *The Manchurian Candidate* with Roman Polanski's *Chinatown* (pictured). Begins September 14. (See "Museums, Societies, Etc.")

PHOTOGRAPH COURTESY OF LEONARD NIMOY THALIA THEATRE.

Queens

56. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • City by the Sea; Feardotcom; Men in Black 2; Serving Sara; Signs; Spider-Man; Swimfan

57. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • The Importance of Being Earnest; Lilo & Stitch; The Master of Disguise; Stuart Little 2; Tadpole

58. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Austin Powers in Goldmember; City by the Sea; Feardotcom; My Big Fat Greek Wedding; Serving Sara; Signs; Simone; Spy Kids 2; Swimfan; Undisputed; XXX

59. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Feardotcom; Swimfan; XXX

60. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Austin Powers in Goldmember; Blood Work; Blue Crush; City by the Sea; Feardotcom; Like Mike; Martin Lawrence: RunTelDat; The Master of Disguise; Men in Black 2; Signs; Spider-Man; Spy Kids 2; Stuart Little 2; Swimfan; Undisputed; XXX

61. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Austin Powers in Goldmember; Blue Crush; City by the Sea; Feardotcom; The Good Girl; Men in Black 2; My Big Fat Greek Wedding; Road to Perdition; Serving Sara; Signs; Simone; Spider-Man; Spy Kids 2; Swimfan; Undisputed; XXX

62. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Good Girl; The Last Kiss; Mostly Martha; My Big Fat Greek Wedding; Serving Sara

63. Main Street Cinemas
72-66 Main St. (718-263-4828) • City by the Sea; Feardotcom; My Big Fat Greek Wedding; Signs; Spy Kids 2; Swimfan; XXX

64. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • My Big Fat Greek Wedding; Tadpole

65. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Feardotcom; Undisputed

66. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Possession; Spy Kids 2

67. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Austin Powers in Goldmember; Undisputed; XXX

68. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • City by the Sea; Feardotcom; Men in Black 2; My Big Fat Greek Wedding; Signs; Spider-Man; Spy Kids 2; Swimfan

69. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Austin Powers in Goldmember; Blood Work; Blue Crush; Feardotcom; Road to Perdition; Signs; XXX

70. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • City by the Sea; My Big Fat Greek Wedding; Signs; Simone; Spy Kids 2; Swimfan; XXX

Staten Island

71. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • City by the Sea; Feardotcom; The Good Girl; Lilo & Stitch; My Big Fat Greek Wedding; Serving Sara; Signs; Spy Kids 2; Swimfan; XXX

72. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • Austin Powers in Goldmember; Blue Crush; City by the Sea; Feardotcom; The Master of Disguise; Men in Black 2; My Big Fat Greek Wedding; One Hour Photo; Road to Perdition; Road to Perdition; Serving Sara; Signs; Simone; Spider-Man; Spy Kids 2; Stuart Little 2; Swimfan; Undisputed; XXX

73. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • City by the Sea; My Big Fat Greek Wedding; Signs; Spy Kids 2; XXX

74. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Austin Powers in Goldmember; City by the Sea; Feardotcom; The Good Girl; Men in Black 2; My Big Fat Greek Wedding; Possession; Road to Perdition; Serving Sara; Signs; Spider-Man; Spy Kids 2; Swimfan; Undisputed; XXX

Museums, Societies, Etc.

75. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-39390; $25. • "Condé Nast Traveler International Film Forum." 9/17: *Frida* (2002). 9/18: *Red Dragon* (2002). 9/19: *Swept Away* (2002).

76. American Museum of the Moving Image
36-01 35th Ave., Astoria (718-784-0077); $8.50. • "Master Class: The Art of Cinematography." 9/14: *Pennies From Heaven* (1981). 9/15: *The Purple Rose of Cairo* (1985); *All the President's Men* (1976). 9/21: *Pollock* (2000).

77. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-636-4100); $9. • "The Films of Jacques Becker." 9/12: *The Last Ace in the Deck* (1942). 9/13: *Antoine et Antoinette* (1947). 9/14: *Le Trou* (1960).

78. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • "William Wyler Retrospective." 9/13–9/14: *Wuthering Heights* (1939); *The Little Foxes* (1941). 9/15–9/16: *The Best Years of Our Lives* (1946).

79. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Whispers in a Distant Corridor: The Cinema of Jacques Tourneur." 9/12: *They All Come Out* (1939); *Phantom Raiders* (1940). "Tarkovsky at 70." 9/13–9/14: *Ivan's Childhood* (1962); *The Steamroller and the Violin* (1960); *Andrei Rublev* (1969). 9/15: *Solaris* (1972); *The Steamroller and the Violin* (1960); *The Mirror* (1975). 9/16: *The Steamroller and the Violin* (1960); *Ivan's Childhood* (1962); *Solaris* (1972). 9/17–9/18: *The Mirror* (1975); *Stalker* (1979); *Ivan's Childhood* (1962); *One Day in the Life of Andrei Arsenevich* (2000).

80. French Institute Alliance Française
Florence Gould Hall, 55 E. 59th St. (212-355-6100); free. • "French Reflections on Anti-Semitism." 9/13: *Two Women in Paris* (2000); *Evasion* (2000). 9/14: *Picnic With Osiris* (2000).

81. Goethe-Institut New York
1014 Fifth Ave., nr. 82nd St. (212-439-8700); free. • "Women in German Film." 9/11: *Night Shapes* (1998). 9/18: *The April Children* (1998). 9/25: *Nowhere to Go* (1999).

82. Makor
35 W. 67th St. (212-601-1000); $9. • "Best of the San Francisco Jewish Film Festival." 9/11–9/12: *Phranc's Adventures in Plastic* (2001). 9/17–9/19: *Desperado Square* (2000).

83. Scandinavia House
Victor Borge Hall, 58 Park Ave., nr. 38th St. (212-779-3587); $8 • "Nordic Directors' Series: Directors From the Edge." 9/12: *A Sunday in Hell* (1976). 9/13: *New Scenes From America* (2002); *The Perfect Human* (1967); *Five Obstructionists: Pilot* (2001); *From Heart to Hand* (1994). 9/14: *Motion Picture* (1970); *A Dancer* (1978); *Good and Evil* (1975). 9/15: *Moments of Play* (1986); *Notes on Love* (1989). 9/17: *Life in Denmark* (1971); *Soren Ulrrik Thomsen: Poet* (1999). 9/18: *66 Scenes From America* (1981); *Dreamers* (2002); *Haiti* (1996).

84. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "All About Eves." 9/14: *All About Eve* (1950); *Eve* (1963). 9/15: *Leave Her to Heaven* (1946); *Miss Julie* (1951). 9/21: *Gone With the Wind* (1939). 9/22: *The Women* (1939); *Carmen Jones* (1954).

85. The Screening Room
54 Varick St. (212-334-2100); $9. • "Frame By Frame: 2002 Documentary Showcase." 9/13: *Journeys With George*; *Photos to Send*; *From the Ashes*; *No Dumb Questions*; *Devil's Playground*; *Spellbound*; *Uncle Frank*. 9/14: *Horns and Halos*; *Underground Zero*. 9/15: *War Photographer*; *The Vagina Monologues*. 9/16: *Hookers at the Point: Five Years Later*; *Pimps Up, Ho's Down*. 9/17: *Sister Helen*. 9/18: *The Young and the Dead*.

86. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $5. • 9/11–9/17: *Last Picture Show* (1971). "5 For 5: Big Mouth Productions Documentary Film Festival." 9/18: *Innocent Until Proven Guilty* (1999); *Nuyorican Dream* (2000). 9/19: *Brother Born Again* (2000); *Outside Looking In* (2001).

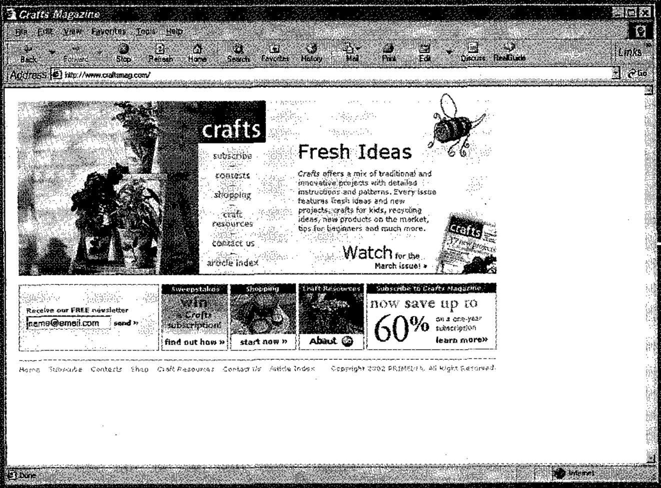
BUSINESS AS UNUSUAL Robert Redford and **Helen Mirren** are set to star in *The Clearing* for Thousand Words productions. Producer **Pieter Jan Brugge** (*The Insider, Bulworth*) makes his directorial debut on the film, which follows a wealthy businessman (Redford) after he's been abducted by a disgruntled employee and must rely on his wife (Mirren) to save him. Fox Searchlight will distribute; production begins at the end of the month.

GRAYDON CARTER TO PRODUCE? Production also kicks off this winter on *Vanity Fair*, for Focus Features and Granada Film. **Mira Nair** (*Monsoon Wedding, Hysterical Blindness*) will direct the film and **Julian Fellowes** (screenwriter, *Gosford Park*) is working on the screenplay. **Reese Witherspoon** (whose *Sweet Home Alabama* premieres this month) is rumored to be in talks for the lead role, that of a young woman who charms her way up the firmly entrenched social hierarchy of 1820s London.

NEW BLUE EYES Dennis Hopper has taken on the unlikely role of Frank Sinatra in the upcoming *The Night We Called It a Day*. The film focuses on the crooner's disastrous trip to Australia in 1974, during which he offended a woman journalist (and nearly everyone else) and was forcibly detained by the authorities until he issued an apology. **Melanie Griffith** also stars as Sinatra's wife-to-be, Barbara Marx, with *Ally McBeal*'s **Portia de Rossi** appearing as the reporter. Australian **Paul Goldman** directs.

ALL ABOUT MY MOTHER Columbia Pictures recently bought the rights to remake *Son of the Bride*, a film from Argentina that was nominated for the Best Foreign Language Film Oscar for 2001. The original director, **Juan Jose Campanella**, is reportedly in talks to return, with **Adam Sandler** to star. The original dark comedy focused on an aging restaurateur named Raphael and his inability to cope when his father decides to "remarry" his Alzheimer's-stricken mother. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES (2).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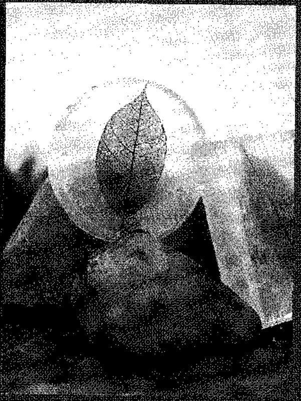

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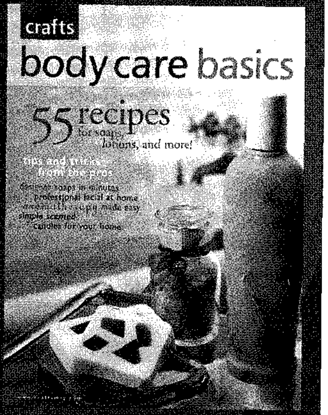
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cue

Theater

Edited by Ada Calhoun

Broadway

Previews and Openings

★ Broadway on Broadway
Toys 'R' Us presents the eleventh annual free concert in Central Park, *Broadway on Broadway*, with performances by everyone from Judd Hirsch to Molly Ringwald to Joey Fatone; numbers from musicals including *Chicago, Mamma Mia!,* and *The Boys From Syracuse;* and previews of shows like *Flower Drum Song* and *Urban Cowboy*. 9/15 at 11:30 A.M. Fifty thousand people are expected to attend, and the show will also be aired on television and radio and Webcast on the Internet. • Times Square (888-BROADWAY).

Say Goodnight Gracie
Frank Gorshin is George Burns in this one-man show by Rupert Holmes. Before he can join Gracie in heaven, Burns must give one final performance. Previews begin 9/17 for a 10/10 opening. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. Eye-popping sets and costumes by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it's still entertaining kids by the busload. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

The Boys From Syracuse
Strappy-heeled, a courtesan chorus decorates Scott Ellis's otherwise twinkle-less production of the 1938 Rodgers and Hart mistaken-identity musical based on Shakespeare's *A Comedy of Errors*. $25–$90. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 8/18. Through 10/20. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

★ Cabaret
American Beauty director Sam Mendes's Tony-winning adaptation of the musical based on Christopher Isherwood's *Berlin Stories* is dark in spirit and light on clothes. The decadent world of Weimar-era Berlin cabaret is re-created, appropriately enough, in what was once the notorious nightclub Studio 54. Raul Esparza returns as the emcee (replacing John Stamos) through January. Molly Ringwald is back as Sally Bowles through the end of October. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This lurid musical about the celebrity potential of female murderers won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking (after Bob Fosse) and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (now *Six Feet Under*'s Michael C. Hall) and the tabloid press. $20–$90. Tues.–Sat. at 8, Sun. at 6:30, Wed. and Sat. at 2. Opened: 11/14/96. Week of 9/11: Mon.–Tues., Thurs.–Sat. at 8. Sat.–Sun. at 2. • Shubert, 225 W. 44th St. (212-239-6200). • Shubert, 225 W. 44th St. (212-239-6200).

★ 42nd Street
Times Square has changed a lot since Ruby Keeler got her big break in the 1933 film version of *42nd Street*, but songs like "Come and Meet Those Dancin' Feet" still make a girl want to tap-dance. Snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and a top-notch cast. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ Frankie and Johnny in the Clair de Lune
Putting Michelle Pfeiffer's movie adaptation to shame, Edie Falco (*The Sopranos*) and Stanley Tucci (*Big Night, Joe Gould's Secret*) headline this revival of Terrence McNally's heart-wrenchingly funny and tender play about a waitress and a short-order cook in New York who spend the night together. Naked for much of the show, Tucci and Falco are glorious. Joe Mantello directs. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

The Goat, or Who Is Sylvia?
Edward Albee's Tony-winning new drama follows a successful architect who, at the pinnacle of his career, must confess to his wife and son the awful secret of his affair with, yes, a goat. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No performances 9/12. Sally Field and Bill Irwin begin performances 9/13. (See box.) • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's stage adaptation of the 1967 film. (Linda Gray, who played the role in London, will take over during Turner's vacation, 9/17–9/22.) Co-starring *American Pie*'s Jason Biggs, and Kelly Overton. $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Hairspray
Good morning, Baltimore! Nineteen sixty-two optimism prevails in this sensational new musical charmer based on John Waters's 1988 film. Plump teen Tracy Turnblad (Marissa Jaret Winokur) wins over the hunk and the world as a dancer and integrationist on *The Corny Collins Show.* $65–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 8/15. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

★ I'm Not Rappaport
This revival of Herb Gardner's 1986 Tony Award-winning comedy reunites original director Daniel Sullivan and original star Judd Hirsch (reprising his Tony-winning performance as Nat), joined by Ben Vereen in the role of Midge. Set in Central Park, the show is an ode to New York and a battle cry for the elderly. As Nat argues, "The old people, they're the *survivors*, they *know* something, they haven't just stayed late to ruin your party." $60–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

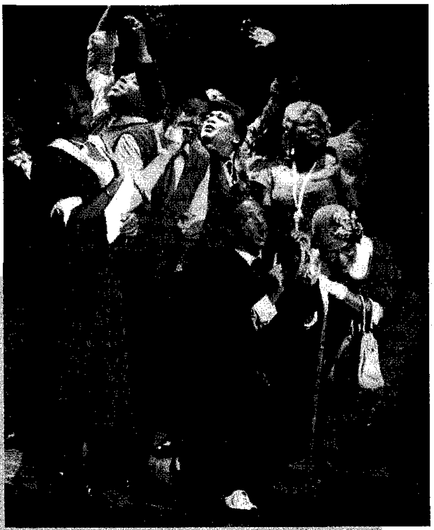
Les Misérables
An audacious button-pusher based on the Victor Hugo novel, with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream." $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this inventive production is wrought with joyful mastery by experimental director Julie Taymor. Rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. $55–$98.75. Mon.–Sat. at 8, Wed. and Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Metamorphoses
Writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Myths are rendered with dramatic flair, unpretentious humor, and a heartbreaking final tableau. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

★ Oklahoma!
Choreographer Susan Stroman (*The Producers*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. A smash hit in London, this high-kicking, war-whooping production features Patrick Wilson as Curly and Josefina Gabrielle as Laurey, one of the only Laureys ever to do her own dream ballet. Shuler Hensley turns in such a sympathetic performance as the dark, dangerous Jud that good and evil get a little murky in this adaptation. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).



Previews

Tasty *Ham*

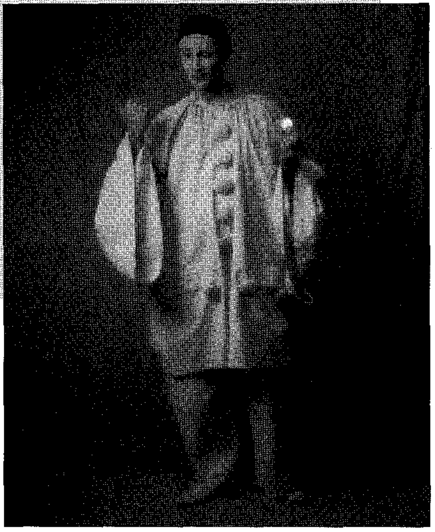
The mob invades Harlem to get in on the gambling action, and our show's hero, a con man named Little Ham, is not pleased, especially when his beautician girlfriend Tiny Lee is extorted. Amas Musical Theatre's **Little Ham**, based on Langston Hughes's 1936 farce of the same name, is a loving tribute to the Jazz Age. Producer Eric Krebs likens the "jazzical" (which has been in development for some fifteen years) to a "Harlem *Guys and Dolls*," and the excited response to a short run last fall proved he's onto something. Charm-saturated and with a swinging onstage band, the show begins previews at the John Houseman Theatre on September 12.

PHOTOGRAPH BY DONNA TRINKOFF.

Premiere

Paradise, East Village–Style

Though not a morning person, experimental-theater legend John Kelly checked in early with us before a rehearsal for **The Paradise Project**, an ensemble performance piece he conceived and directed based on the film *Les Enfants du Paradis* (*Children of Paradise*). "I saw the movie and went home and cut up a sheet and made a costume," says Kelly of his first encounter with the film, in the East Village way back in the early eighties. That was, Kelly says, when he went "punk drag," studied painting with Larry Rivers, and performed at the Pyramid Club—not bad for a working-class boy from Jersey City. Since then, Kelly has performed steadily and has two Bessies and two Obies to show for it; in fact, he hadn't really ever had a vacation to speak of until this spring, when a trapeze rehearsal at Chelsea Piers ("a monkey roll into an ankle drop") went awry. Kelly landed on his neck and in the ER, delaying the opening of *The Paradise Project* until this week. His recovery gave him time to savor life, sort of: "I wandered slowly around my apartment and watched *The Matrix* four times," Kelly says. There will no longer be a trapeze finale to the production, but expect an even more dramatic image to close the show. And come October, look for more concrete images from Kelly. He plans to get back into visual art because he misses it and, he says, "I'd like to have something else to sell other than my body." (See "Off-Off Broadway.") A.C.



The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers
Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Brad Oscar and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Anne Heche dazzles as a young woman mourning the death of her mentally unstable mathematician father. Not making things any easier are her type-A sister, a nosy graduate student (Neil Patrick Harris), and a groundbreaking proof of uncertain provenance that appears in her late father's office. Justly rewarded with a Pulitzer and several Tonys. Surprisingly hot chemistry between Harris and Heche. $24–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters ('N Sync's Joey Fatone is filmmaker Mark Cohen) at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Ricky Jay: On the Stem
Sleight-of-hand master Ricky Jay's latest show. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8. Reopens for an extended run 9/17. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Richard Kind and Rhea Perlman play a hyper allergist and his frazzled self-improving wife. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/15. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thoroughly Modern Millie
Earnest Tony winner based on the 1967 film about a gold-digging Jazz Age flapper (Sutton Foster), her slumming best friend, and the men they love. Thoroughly perky. $55–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, at 45th St. (212-307-4100).

★ Urinetown
A water shortage forces city-dwellers to comply with a pay-per-pee system in this quirky parody of, and loving ode to, the modern musical. *Urinetown* rose from the downtown Fringe Festival to become a Tony winner and Broadway smash. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Anna Christie
Cold Productions (*The Exonerated*) and Chance Michaels presents Eugene O'Neill's 1922 Pulitzer Prize–winning drama. $15. Mon., Thurs.–Sat. at 8. Sun. at 5. Previews began 9/6 for a 9/15 opening. • The Studio Theatre, 145 W. 46th St. (212-206-1515).

★ Brave New World
An army of stars, including Sarah Jessica Parker, Matthew Broderick, Harvey Keitel, and Cynthia Nixon, comes together for a theater marathon commemorating the first anniversary of September 11. $35–$100. Through 9/11. • Town Hall, 123 W. 43rd St. (212-307-4100).

★ Burn This
A formidable cast (Catherine Keener, Edward Norton, Ty Burrell, Dallas Roberts) leads the new Signature Theatre Company production of Lanford Wilson's 1987 play. $65. Previews began 8/27 for a 9/19 opening. Tues.–Sat. at 8. Wed., Sat., Sun. at 3. • Union Square Theater, 100 E. 17th St. (212-307-4100).

The Butter and Egg Man
Atlantic Theater Company's 1925 comedy by George S. Kaufman about a young Midwestern man who lands in New York and tries his luck at show business. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 9/12 for a 10/2 opening. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

Food for Thought
The lunchtime one-act-play reading series honors the anniversary of the September 11 attacks with a reading by Fritz Weaver and Lisa Eichhorn of Susan Charlotte's *The Shoemaker/A Broken Sole* to benefit Engine Company 23. $38. Austin Pendleton directs. One day only: 9/12 at 1 P.M. • National Arts Club, 15 Gramercy Park So. (212-362-2560).

★ The Guys
On September 11, The Flea Theater's production of *The Guys*, starring Sigourney Weaver, comes to Lincoln Center for a free, one-night-only performance. The play is a dialogue between a fire captain who has lost many of his men and an editor who helps him write the eulogies. Tickets will be available starting at noon on 9/11 at the Vivian Beaumont Theater box office. Performance is on 9/11 at 8. • Vivian Beaumont Theater, 150 W. 65th St. (212-362-7600).

Happy Days
Samuel Beckett's *Happy Days* premiered at the Cherry Lane in 1961 and returns this week, directed by Joseph Chaikin, with Joyce Aaron as its sorrowful heroine, Winnie. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 9/17 for a 9/29 opening. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Jolson & Co.
This new musical about Al Jolson, the legendary "Jazz Singer," follows his epic career (1915–1950) through vaudeville, Broadway, radio, and talkies. $65. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Previews begin 9/12 for a 9/29 opening. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Julius Caesar
Popular experimental group Axis Company presents Shakespeare's *Julius Caesar* as a psychological journey in which the people of Rome are "convicts of their errors." $10. Thurs.–Sat. at 8. Opens 9/12. • The Axis Theatre, 1 Sheridan Sq. (212-807-9300).

La Musica/Talk to Me Like the Rain and Let Me Listen . . .
How's this for a double bill? Experimental theater company MC99 presents the world premiere of Marguerite Duras's *La Musica* and a multimedia production of Tennessee Williams's 1945 *Talk to Me Like the Rain and Let Me Listen . . .* $20. Thurs.–Sat. at 8. Sun. at 7. Opens 9/12. Through 9/29. • Connelly Theater, 220 E. 4th St. (212-414-5259).

Little Ham: A Harlem Jazzical
Con man Little Ham defends Harlem from the mob in this musical based on Langston Hughes's 1936 farce of the same name. $65. Tues.–Sat. at 8, Wed.–Sat. at 2, Sun. at 3. Previews began 9/12 for a 9/26 opening. (See box.) • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

A Man of No Importance
World premiere of a musical based on the 1994 film about a Dublin bus driver who moonlights with an amateur theater company and gets into trouble with the Church for putting on *Salome*. $65. Tues.–Sat. at 8.

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY JOHN DUGDALE.

Wed. and Sat. at 2. Sun. at 3. Previews begin 9/12 for a 10/10 opening. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Mayor's Limo

From the producer of *Tony 'n' Tina's Wedding* comes this new interactive comedy about a homeless man arrested for urinating on the mayor's limousine. $45. Tues.–Sat. at 8. Sun. at 7. Sat. at 2. Sun. at 3. Previews begin 9/17 for a 9/25 opening. • Kraine Theatre, 85 E. 4th St. (212-353-3101).

My Old Lady

A man inherits an apartment, but when he arrives, he finds his father has already installed two tenants. Written by Israel Horovitz and directed by David Esbjornson. $60. Tues.–Sat. at 8. Sat at 2. Sun. at 3 at 7. Previews begin 9/12 for a 10/3 opening. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Roman Nights

The 25-year friendship between Italian actress Anne Magnani and playwright Tennessee Williams is immortalized in this new play by Franco D'Alessandro. $25–$40. Tues.–Fri. at 8. Sat.–Sun. at 3. Sat. at 8. Opens 9/12. • DR2 Theatre, 103 E. 15th St. (212-239-6200).

She Stoops to Conquer

This British class comedy wowed the 1773 Covent Garden crowd. Now Miss Hardcastle and Mr. Marlow come to St. Mark's Place. $30. Tues. at 7. Thurs.–Sat. at 8. Wed., Sat., and Sun. at 2. Previews begin 9/17 for a 9/22 opening. Through 11/10. • Pearl Theatre, 80 St. Mark's Pl. (212-598-9802).

Split

Award-winning playwright Michael Weller's comic drama documents the breakup of a "perfect couple" and the effect it has on their friends. $35. Mon., Wed.–Sat. at 8, Sat. at 3, Sun. at 7. Previews begin 9/12 for a 9/16 opening. • The Lion Theatre, 410 W. 42nd St. (212-279-4200).

Three-Cornered Moon

Keen Company revives this 1933 screwball comedy about a Brooklyn family facing financial ruin. $15. Wed–Sat. at 8, Sun. at 5. Through 9/29. No performance 9/11. • Blue Heron Arts Center, 123 E. 24th St. (212-560-7284).

★ The World Over

Playwrights Horizons presents hip up-and comer Keith Bunin's new play, *The World Over*, an epic adventure about the lost prince of a mythical land who travels the world to reclaim his birthright. Seven actors perform more than 30 roles. $50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. Previews began 9/6 for a 10/1 opening. Through 10/13. • The Duke on 42nd Street, 229 W. 42nd St. (212-239-6200).

Comedy of Errors

Aquila Theatre Company's popular adaptation of Shakespeare's comedy has moved to a new theater to continue its run. $45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 2 and 5. No performances 9/11. • Theatre Row's Clurman Theatre, 410 W. 42nd St. (212-239-6200).

Con Todas Las De La Ley (All the Law Allows)

Repertorio Espanol begins its thirty-fifth year with this bittersweet comedy about dreams deferred for the Colombian Theatre Festival (which runs through 9/29). $25–$40. Call for details. Through 9/23. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

★ De La Guarda

A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square E., at 15th St. (212-239-6200).

The Donkey Show

A wild, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Endpapers

A new comedy about the office politics of an independent publishing house, by Thomas McCormack, the former CEO of St. Martin's Press. $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No matinee 9/11. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

★ Forbidden Broadway Twentieth Anniversary Celebration

Current targets of this long-running spoof of musicals past and present include: "saucy Fosse" choreography, the "tongue-spraining" lyrical stylings of Steven Sondheim, and "all the Nazi musicals" (*Cabaret, The Producers*, and *The Sound of Music*). $49.50–$57. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. Week of 9/11: Mon.–Tues. at 8:15. Wed. and Sat. at 2:30. Fri.–Sat. at 8:15. Sun. at 3:30 and 7:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Harlem Song

George C. Wolfe's new musical at the Apollo Theatre traces the music and culture of Harlem from the twenties to the present. $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Joe

Launching P.S. 122's fall season, Richard Maxwell's new play of monologues will be performed by five new actors. $12–$20. Wed.–Sun. at 8:30. Through 9/22. • P.S. 122, 150 First Ave. (212-477-5288).

Late Night Catechism

Another interactive comedy (this one set in Catholic school) from the producers of *Tony 'n' Tina's Wedding*. $40. Wed. at 2 P.M. Fri.–Sat. at 8. Sat.–Sun. at 3. Opened 10/3/96. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Love, Janis

An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical

A parody about "the change," set in Bloomingdale's. $49.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. • Theatre Four, 424 W. 55th St. (212-239-6200).

Monday Night Magic

Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Naked Boys Singing

Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. No performance 9/11. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

★ Our Lady of 121st St.

Philip Seymour Hoffman directs this Labyrinth Theater Company production of a play by Stephen Adly Guirgis about a group of old friends brought together by the death of a feared and beloved nun from their childhood. $15. Tues.–Sat. at 8. Opened 8/20. Through 9/14. • CenterStage, 48 W. 21st St., fourth fl. (212-206-1515).

Perfect Crime

Warren Manzi's long-running thriller is about a psychiatrist (Catherine Russell) accused of killing her rich husband, and the police detective (Michael Minor) who falls for her. $40. Mon., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theater, Broadway at 46th St. (212-695-3401).

The Prince and the Pauper

A new musical based on the Twain novel. $40–$55. Mon., Wed., Fri., and Sat. at 8, Tues. at 7, Wed. and

Now Playing

Birdy's Bachelorette Party

Celebrate the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. Expect audience participation and lots of real bachelorette parties taking place in the audience. $60 includes postshow admission to the club. Fri.–Sat. at 8. • Culture Club, 179 Varick St. (212-352-3101).

Blue Man Group: Tubes

You've seen the Intel commercials, now see the painted men in real life. Props include toilet paper and cereal. Popular with tourists and kids. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

PHOTOGRAPH COURTESY OF *THE GOAT, OR WHO IS SYLVIA?*

Talent

Field of Animals

The crash of shattering pottery has been echoing down West 45th Street since March, when 2002 Tony-winning drama **The Goat, or Who Is Sylvia?**, Edward Albee's latest domestic disturbance, came to the John Golden Theatre. Bill Pullman and Mercedes Ruehl delivered their final performance as the unhappy couple on September 1, and the show resumes September 13 with its new stars, Bill Irwin and Sally Field (Jeffrey Carlson and Stephen Rowe will continue in the supporting roles). Unbelievably, Field will be making her Broadway debut that night—so what took her so long? "To do a play right usually requires a six-month commitment, and I was busy raising my three children," Field explains. "My youngest son is almost 15 now, and when this came along, we looked at each other and agreed it was time. The gods—or Mr. Albee—were calling me." Or the demons? The play is full of bestiality and betrayal. "But it's about so much more than that!" Field says. While she won't offer a fixed interpretation of Albee's controversial work ("As an actor, that's not my job"), she does yield a little something: "A lot of it is about 'What is decency?,' 'What is morality?,' and 'When is it that a human being goes too far?' . . . But that's only some of it. It's just mythic." And loud. "Yes," says Field, laughing. "It's important to get the crockery-smashing right!"

Sat. at 2:30, Sun. at 3. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8. Fri. and Sat. at 7 and 9:30. Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-246-4422).

Saint Latrice
A play about a 13-year-old food demonstrator and her fractured relationship with a 40-year-old carpet salesman. $12–$20. Thurs.–Sun. at 7:30. Through 9/29. • P.S. 122, 150 First Ave. (212-477-5288).

Stomp
A boisterous riot of found-object percussion. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

★ Take Me Out
Remember all that flap about Mike Piazza, is he or isn't he? Well, Richard Greenberg's new play (a co-production with London's Donmar Warehouse) is about a baseball player at the top of his game who is, and comes out as such to the media. $45. Tues.–Sat. at 8. Sat. and Sun. at 2. Sun. at 7. Through 9/29. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Underneath the Lintel
In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Sat. at 8, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

Access Upheaval
Elaborate urban musical comedy, complete with puppets, smoke machines, and a maze of trap doors. Free. Sat. and Sun. at 2. Through 9/15. Call for locations. • (212-254-1109).

Artists of Tomorrow Festival
Girl-centric theater company Six Figures presents a festival of ten theater pieces by up-and-coming performers. $10–$15. Passes to the full three weeks are also available. 9/3–9/22. No performance 9/11. • West End Theatre, 263 W. 86th St. (212-696-8931).

Baptizing Adam
A sex comedy by David Allyn. $15. Thurs.–Sat. at 8. Sun. at 7. Through 9/15. • Phil Bosakowski Theatre, 354 W. 45th St. (212-206-1515).

The Bindlestiff Family Cirkus
Ever-changing variety show. $15. Fri.–Sat. at 7, 9, and 10:30, Sun. at 4, 6, and 8. See www.bindlestiff.org for a complete schedule. Through 12/31. • The Palace of Variety at Chashama, 125 W. 42nd St. (877-246-3537).

The Chip Deffaa Invitational on 42nd Street
New York *Post* entertainment writer Chip Deffaa curates this theater festival of 25 shows, which includes Tony winner Thommie Walsh's Danny Kaye project *Danny and Sylvia*. For a detailed schedule, see chashama.org. $15. 9/5–10/15. • Chashama, 135 W. 42nd St. and 111 W. 42nd St. (212-206-1515).

Criss Angel Mindfreak
A futuristic illusion and escape-art show. $15–$55. Mon. and Wed.–Sat. at 8, Fri. at 10:30, Sun. at 7, Sat. at 2 and 5, Sun. at 3. • The World Underground Theatre, Broadway at 43rd St. (212-307-4100).

Dark Dizayz
A new comedy about pizimps and hizos. By Kevin Kaine. $15. Thurs.–Sat. at 8. • Trilogy Theatre, 341 W. 44th St., second fl. (212-501-2282).

David's Redhaired Death
Tooth and Nil Theatre Company presents a "girl meets girl" story about the trials and tribulations of redheads. $15. Thurs.–Sat. at 8. Through 9/21. • St. Mark's Theater, 94 St. Mark's Pl. (212-206-1515).

Eric and Nelson: "Men of Magic"
Feats of prestidigitation. $15. Three performances only: 9/16, 9/23, and 9/24 at 8. • Theater M at Raw Space, 529 W. 42nd St. (212-761-4766).

Falstaff
The Shakespeare Project tours the Bard's wicked comedy through New York City's parks. Thurs.–Sun. at 5:30 or 6. Extended through 9/15. • NYC parks. Call for more information (212-332-9183).

Gomorrah
This "pre- and post-apocalyptic romp" reinterprets the Book of Genesis. For example, "Adam becomes Jude, an androgynous avatar trapped in her claustrophobic garden." $15. Wed. and Fri. at 7. Fri. and Sat. at 10:30. Opens 9/17. Through 9/21. • HERE, 145 Sixth Ave. (212-647-0202).

Guy & Doll
Cabaret-theater revue starring Debra Vogel and Tom O'Connor. The comedy duo performs character duets from musicals like *The Pajama Game* and *Do Re Me.* $10. Opens Sun. 9/15 at 4:30. Through 10/26. • Don't Tell Mama, 343 W. 46th St. (212-757-0788).

Hollywood Nurses
Good nurses go bad in this new comedy based on sixties pulp novels. $15. Tues. and Thurs. at 8, Sat. at 10. Opens 9/12. • Chashama, 135 W. 42nd St. (212-206-1515).

John Moran with Eva Muller
Obie Award–winning composer John Moran teams up with acclaimed German actress and dancer Eva Muller to put on a series of Moran's eccentric performance pieces. $8. Sun. at 7:30. Through 9/15. • Galapagos, 70 N. 6th St., Williamsburg, Brooklyn (212-631-1190).

Just Piddlin': A Dirt Road Operetta
Southern stereotypes introduce themselves in song. The show runs under an hour, was developed at a workshop led by Karen Finley, and features a dream ballet! $12. Thurs. at 7. Through 9/26. • The Duplex, 61 Christopher St. (212-255-5348).

★ Mono
Steven Tanenbaum's interactive cult hit is set in a Lower East Side bar and stars a French sock puppet. Here's a twist: Please turn your cell phones on. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

The Paradise Project
John Kelly's newest work is based on the film *Les Enfants du Paradis*. $20. Wed.–Sat. at 8. 9/12–9/28. (See box.) • The Kitchen, 512 W. 19th St. (212-255-5793).

Peter and Vandy
The Paradise Theatre Company's new play in vignettes about a young urban couple and their struggles with intimacy. $15. Thurs.–Sat. at 8, Sun. at 3. Through 9/29. • Paradise Theatre, 64 E. 4th St. (212-206-1515).

Put It on Ice
One-act play written by Eleanor Herman. $15. Thurs.–Sat. at 7:30. Sun. at 4. Through 9/22. • Pantheon Theatre, 303 W. 42nd St. (212-475-5083).

Richard II
The Attic Show and Habitual Theatre pledge to present "Shakespeare you can understand" in this modern retelling of political thriller *Richard II.* $15. Thurs.–Sat. at 8, Sun at 3. Through 9/29. • The Brooklyn Lyceum, 227 Fourth Ave., Park Slope, Brooklyn (866-GOWANUS)

Stone Monkey Banished
Puppets take over the Garden of St. John the Divine to present Ralph Lee's adaptation of a Chinese folk story. $10, adults. $3, children and seniors. Fri.–Sun. at 7:30. Through 9/15. • St. John the Divine, 1047 Amsterdam Ave. (212-929-4777).

Straight-Jacket
Gay fifties matinee idol Guy Stone (Peter Stewart) has to choose between love and his career. $10–$15. Through 10/12. • 13th Street Repertory Theater, 50 W. 13th St. (866-468-7619).

The Va Va Voom Room
Gotta have a gimmick? This risque variety show offers a weekly revue of strippers, singers, and clowns. $15. Sat. at 10:30. • Fez Under Time Cafe, 380 Lafayette St. (212-533-2680).

Wa Zu
Avant-garde sound play by performance ensemble Slant, based on a trip its members took to China last year. $20. Thurs.–Sat. at 7:30. Sun. at 2:30 and 7:30. Opens 9/12. Through 9/29. • La MaMa E.T.C. (Annex Theater), 74A E. 4th St. (212-475-7710).

The Wytche of Problymm Plantation
A musical about two English women on a plantation in eighteenth-century Jamaica. $15. Thurs.–Sat. at 8. Through 9/21. • Dixon Place, 309 E. 26th St. (212-532-1546).

SENIOR *Continued from page 31*

BUT WILL IT?

Christy Ferer, Bloomberg's aide, may have been able to secure 1,000 free *Star Wars* tickets for the victims' families, but she cannot guarantee that the man she works for will give them nine acres—or seven, or even five. (The Vietnam Veterans Memorial in Washington, as a point of contrast, occupies three.)

"The challenge for those of us who've lost someone," says Ferer, "is to understand the number of *other* stakeholders involved in the revitalization of downtown—businesses, residents, commuters. So really, the question is, how far does our moral authority extend?"

Before that question is resolved, many family activists will doubtless continue to explore its limits. Advocacy has become their habit if not their lifework; death has a terrible way of suspending its mourners over the world that the non-grieving occupy. "I'm not very good at talking about things other than retrieving body parts and independent investigations," confesses Lemack. "And it scares me. I no longer meet people very well."

But Marian Fontana says she is trying, at least. Fontana is the introspective writer and performer who started the 9/11 Widows' and Victims' Families Association only days after her husband, Dave, jumped on a fire truck in Park Slope and never came home. For a year, Fontana has been trying to raise the city's awareness about the particular culture of the Fire Department—how important it is for the boys to stay on a job until all are accounted for, how important it is for them to be paid enough not to need a second job. Both physically and personally, Fontana is a warm, hypnotic figure. For a full year, the media, and particularly the *Times*, have chronicled her ups and downs.

This past month, though, she disappeared. Fontana went to the wilderness of California for two weeks, then Martha's Vineyard for another. "Now that I've had a chance to reflect," she says, "I'd really like to try to get my old life back. The toll is monumental. The juggling act. Being the only single mom, pretty much, among the activists.

"I don't know how healthy it is to make September 11 the only date on your calendar for the rest of your life," she concludes. "It's not fair to my son, or to Dave's memory, really. I want to find the quiet place where I can start to grieve." ■

cue

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ Leland Bell/Mimi Gross
A traveling survey of paintings made between the fifties and 1991 by a New York figurative painter (1922–1991) whose work bridged abstraction and representation/Portrait-paintings and drawings of the artist's friends. Through 9/28. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Sherry Kerlin
Impressionist-like paintings based on the artist's deliberately blurred Polaroid photographs; through 10/5. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

★ Maryan
Paintings, works on paper, and linoleum cuts from the sixties that depict solitary figures in brutal and theatrical poses and were made by the Polish-born artist (1927–1977) after he moved from Paris to New York in 1962; through 10/12. • Baumgold, 74 E. 79th St. (212-861-7338).

57th Street Area

Hugo Bastidas/Silvio Merlino
Paintings of landscapes exploited by humans/Collages on the theme of the stock market; through 10/12. • Haime, 41 E. 57th St. (212-888-3550).

Alan Bray
Casein-on-panel paintings that translate the natural phenomena of the land around the artist's Maine farm into paintings that invoke universal ideas of creation, destruction, and regeneration; through 10/12. • A. V. C., 41 E. 57th St. (212-888-1122).

Brad Durham/William Smith
Quasi-abstract paintings of ethereal birds and flowers/Paintings on the pages of books; through 10/5. • Littlejohn Contemporary, 41 E. 57th St. (212-980-2323).

Trey Friedman
Paintings of young women in enigmatic narratives; through 9/28. • Findlay, 41 E. 57th St. (212-486-7660).

★ Toland Grinnell
Hybrid sculptural works that suggest exaggerations of objects designed for leisure activities, among them a matched set of 34 portable trunks housing everything from his and her sinks to a wine cellar; through 10/19. • Boone, 745 Fifth Ave. (212-752-2929).

★ Sol LeWitt
New wall drawings; through 10/12. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

★ Alix Pearlstein
New photographs and videos that investigate the ways in which people communicate; through 10/5. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

★ Ray Smith
A 26-foot-long mural painting, digital photographs, and photo-lithographs that depict images derived from research of the U.S. military Internet pages; through 10/5. • Barquet, 41 E. 57th St. (212-644-9090).

Valerie Von Betzen/Gail Boyajian
Paintings of urban twilight scenes/Landscape paintings that depict present-day people and activities in romantic vistas; through 9/28. • Littlejohn Contemporary, 41 E. 57th St. (212-644-7171).

Soho and Tribeca

★ As Four
A survey of fashion, paintings, performance, and sculpture by the New York-based fashion collective; through 9/21. • Deitch, 18 Wooster St. (212-343-7300).

Karen Barth
Atmospheric abstract paintings derived from photographs of the natural world; through 10/12. • Pelavin, 13 Jay St. (212-925-9424).

★ John Cage/Merce Cunningham
Drawings from the late musician and artist's "Ryoanji" series, produced by following computer-generated chance-operation instructions/Drawings by the choreographer that reflect his interest in animals and natural forms. Through 10/5. • Roeder, 545 Broadway (212-925-6098).

★ Chuck Connelly
Paintings from the past three years that capture the urban-meets-suburban character of the artist's Philadelphia neighborhood; through 10/12. • Lennon, Weinberg, 560 Broadway (212-941-0012).

★ Kaffe Fassett
Elaborately patterned and collaged textile works in Scottish yarn by a former Missoni designer; through 10/26. • Ross, 568 Broadway (212-343-2161).

Norm Magnusson
Paintings, photographs, and sculptures that signify various emotional and intellectual states experienced in the aftermath of the terrorist attacks on September 11 (a portion of proceeds from sales will go to relief charities); through 11/19. • Bridgewater, 42 Walker St. (917-406-3644).

★ Richard Woods
Super Tudor, an installation of printed patterned floors, walls, and art objects that references various architectural and art-historical styles; through 10/19. • Deitch, 76 Grand St. (212-343-7300).

Chelsea

Paul Amenta
Works on drywall that appear to be paintings, but whose compositions are created by removing layers of paper; through 10/5. • Marvelli, 526 W. 26th St. (212-627-3363).

★ John Bankston
Drawings and paintings that utilize the format of the children's coloring book and continue the tale of Mr. M, a character first introduced in the artist's exhibition at the Studio Museum of Harlem in 2001; through 10/12. • Shainman, 513 W. 20th St. (212-645-1710).

★ Georg Baselitz
New paintings inspired by historic and traditional Russian imagery and inverted in the artist's signature style; through 10/5. • PaceWildenstein, 534 W. 25th St. (212-929-7000).

★ Willie Cole
Found-material sculptures on themes of the biblical, the domestic, and games; through 10/12. • Alexander and Bonin, 132 Tenth Ave. (367-7474).

★ Diana Cooper
Elaborate three-dimensional constructions, among them a large, freestanding octagonal structure, *Speedway*, that is part racetrack, part abstract architectural dwelling; through 10/12. • Postmasters, 459 W. 19th St. (212-727-3323).

★ Will Cotton
Paintings of young girls in fantasy landscapes of pastry and custard, made over the past few months in Giverny, France, where the artist worked under a residency grant from the Monet Foundation; through 10/19. • Boone, 541 W. 24th St. (212-7752-2929).

Ann Craven
Paintings that depict solitary deer and birds in idealized natural settings; through 10/5. • Gasser & Grunert, 524 W. 19th St. (212-807-9494).

★ Russell Crotty
Diagrammatic ballpoint pen-on-paper drawings that depict the artist's nighttime observations from his observatory high in the hills of Malibu, California, mounted to globes suspended from the gallery's ceiling; through 10/26. • CRG, 535 W. 22nd St. (212-229-2766).

★ Rowena Dring/Matt Ducklo
Collages of stitched-together pieces of fabric that are based on photographs in travel brochures and the artist's own photographs from her road trips/Photographs of places and subjects that appear not to be real, but are; through 10/5. (See box.) • Dee, 545 W. 20th St. (212-924-7545).

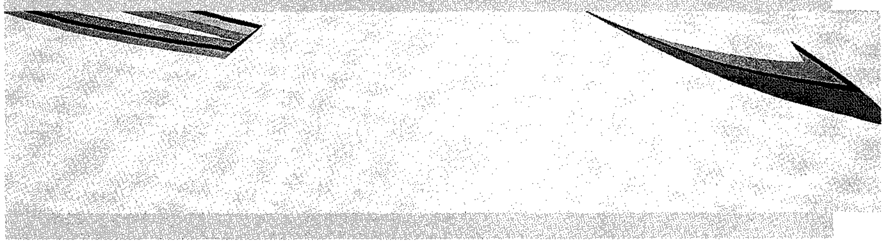
★ Iran do Espírito Santo
Minimal granite and wood sculptures by a Brazilian artist; through 10/5. • Kelly, 528 W. 29th St. (212-2399-1181).

Roland Flexner/Iona Rozeal Brown
Drawings created by blowing bubbles into ink on paper/Drawings inspired by Japanese Ukio-e prints and hip-hop culture as appropriated by Japanese youths. Through 10/12. • Golden, 526 W. 26th St. (212-727-8304).

Retrospective

Geometry Class

If you don't know the early work of Jo Baer, a rare female force in Minimalism and one whose paintings also have an affinity with Op Art, chances are that you're too young to remember her 1975 Whitney show and you haven't spent time in the Netherlands, where she's had three museum retrospectives (Baer, now 73, turned to figurative painting in the late seventies). But not to worry—**Jo Baer: The Minimalist Years, 1960-1975**, at Dia Center for the Arts, gathers the artist's square and rectangular canvases, on which pale monochrome fields are framed with black borders—themselves edged with green, violet, or ochre—or invaded from the tops or sides by stripes, bars, or arcs (pictured, *H. Arcuata,* 1971). (September 12 through June 15; see "Museums.")



PHOTOGRAPH BY TOM POWEL/COURTESY OF PAULA COOPER GALLERY, NEW YORK.

★ Chris Gallagher
New paintings of undulating bands of color; through 10/5. • McKenzie, 511 W. 25th St. (212-989-5467).

★ Michael Hurson
Recent works on paper; through 10/12. • Cooper, 521 W. 21st St. (212-255-1105).

Changha Hwang
Expressionistic abstract paintings overlaid with labyrinthine grids; through 10/12. • Audiello, 526 W. 26th St. (212-675-9082).

★ James Hyde
Paintings comprising various materials and objects, among them a room-size inflated pillow; through 10/5. • Sikkema, 530 W. 22nd St. (212-929-2262).

Michael Joo
The Pack, a group of 50 plasticine sculptures of coyotes arranged on pedestals of varying heights, and *God*, a sculpture of a figure reclining on a pedestal made of ice; through 10/5. • Kern, 532 W. 20th St. (212-367-9663).

Miki Lee
Abstract paintings composed of one-inch-wide zigzag bands of color; through 10/5. • Lyons Weir, 511 W. 25th St. (212-242-6220).

★ Karl Mann
A 50-year survey of the artist's collages, shadowboxes, totems, and assemblages; through 9/29. • The Viewing Room, 114 W. 17th St. (646-638-1920), Wed.–Sat. noon–7.

★ Georgia Marsh
Recent paintings on silk laminated to stretched canvas that bring to mind elements of Chinese scroll painting, Greek vase decoration, and eighteenth-century wallpaper panels; through 10/26. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

★ John Morris
Compositionally complex drawings that feature built-up surfaces of wax crayon, acrylic paint, gesso, and other materials and reference the "creative destruction" theory of Joseph Schumpeter, the early-twentieth-century Austrian economist; through 10/5. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Nicole Parcher
Gestural abstract paintings; through 10/4. • Zarre, 515 W. 20th St. (212-255-0202).

★ João Penalva
Two video works by a Portuguese artist known for blurring the boundaries between theater and life; through 10/2. • Protetch, 511 W. 22nd St. (212-633-6999).

Antonio Petracca
Realist paintings on three-dimensional wood constructions that depict the former World Trade Center and scenes of the aftermath of the September 11 attack; through 10/12. • Foster, 529 W. 20th St. (212-229-0044).

★ Elliott Puckette
The artist's latest razor-etched paintings, inspired by the billowing, celestial forms of Constable's cloud studies and the baroque lines of Tiepolo's drawings; through 10/5. • Kasmin, 293 Tenth Ave. (212-563-4474).

Karim Rashid
Recent sculptures from the "Mutablob" series, related digital paintings, and limited-edition ceramics; through 10/5. • Gering, 534 W. 22nd St. (646-336-7183).

Scott Richter
Voluptuously layered abstract paintings displayed on tables and suspended from the gallery's walls; through 10/5. • Harris, 529 W. 20th St. (212-463-9666).

★ Lordy Rodriguez
An installation of videos and map drawings that documents the artist's experience of landscape; through 10/12. • Clementine, 526 W. 26th St. (212-243-5937).

★ Julia Scher/Ricky Swallow
An installation on the theme of security and surveillance featuring "security blankets," baby items, helicopter sounds, and surveillance equipment/Meticulously carved, 1.1-scale wood sculptures that suggest the contents of a drained river. Through 10/12. • Rosen, 525 W. 24th St. (212-627-6000).

Werner Schmidt
New abstract paintings; through 9/28. • Scott, 529 W. 20th St. (646-486-7004).

Toshiko Takaezu/Kim Steele
Recent stoneware and porcelain sculptures/Large-format photographs of monuments around the world. Through 10/5. • Cowles, 537 W. 24th St. (212-925-3500).

Ivan Witenstein/Dan Fischer
Large figurative sculptures cast in fiberglass and epoxy resin that appear to floating, sinking, or swimming on the gallery's floor/Highly detailed graphite drawings of well-known contemporary artworks and artists in the their studios. Through 10/5. • Eller, 526–30 W. 25th St. (212-206-6411).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

Photography

See America First

Just a few weeks before President Kennedy was assassinated, the photographer Garry Winogrand applied for a Guggenheim grant to finance a road trip across the United States. "I look at the pictures I have done up to now, and they make me feel that who we are and how we feel and what is to become of us just doesn't matter," wrote Winogrand in a surprisingly pessimistic proposal. "Our aspirations and successes have been cheap and petty. . . . I can only conclude that we have lost ourselves, and that the bomb may finish the job permanently, and it just doesn't matter, we have not loved life. I cannot accept my conclusions, and so I must continue this photographic investigation further and deeper. This is my project." Winogrand got the grant; his friend Lee Friedlander gave him his black 1957 Ford Fairlane, and in June 1964 he set off on a four-month trip through fourteen states, taking shots of fairs, parks, demonstrations, ball games, burger joints, and other facets of American life. Now the International Center of Photography is displaying the results together for the first time in **Winogrand 1964**, an exhibit curated by Trudy Wilner Stack and organized by the University of Arizona's Center for Creative Photography. More than 150 vintage photographs from Winogrand's own archive, many of them newly discovered, are on display. Winogrand fans, in particular, will be fascinated by the late photographer's "new" images: color prints made from Kodachrome slides shot in 1964 (pictured, *White Sands National Monument*) that Winogrand, who died in 1984, never printed. (September 13 through December 1; see "Photography.") E.N.

Group Shows

57th Street Area

Ameringer Howard Yohe
"Summer in the City: High in the 60s," paintings by Caro, Frankenthaler, Louis, Noland, Olitski, others; through 9/14. • 20 W. 57th St. (212-445-0051).

★ AXA
"Perfect Acts of Architecture," drawings made between 1972 and 1987, a sluggish economic period when new building was curtailed, by Eisenman, Koolhaas, Libeskind, Mayne, Tschumi; through 10/19. • 787 Seventh Ave. (212-554-4731), Mon.–Fri. 11–6, Sat. noon–5.

★ Cohan
"The Heavenly Tree Grows Downward: Selected Works by Harry Smith, Philip Taaffe, and Fred Tomaselli," paintings by the late painter, filmmaker, folklorist, anthropologist, and magician Harry Smith (1923–1991) and by two of his admirers; through 10/19. • 41 W. 57th St. (212-755-7171).

Soho and Tribeca

apexart
"Shadow Cabinets in a Bright Country," social projects by five artists groups who will use the gallery as a base of operations; through 10/5. • 291 Church St. (212-431-5270).

Hoffman
A celebration of the gallery's 30th anniversary, with works by Africano, Averbuch, Buchwald, Ferrer, Frey, Khalil, Okulick, Owen, Plagens, Raffael, Richards, others; through 9/17. • 429 W. Broadway (212-966-6676).

Kent
"Endless Summer," works by Adams, Brill, Cusick, Laffoley, Muntadas, Petlin, others; through 10/5. • 67 Prince St. (212-966-4500).

Chelsea

Art Resources Transfer
Works by Friedman, Hatz, Keister, McGlynn, Vogwill; through 10/5. • 210 Eleventh Ave. (212-691-5956).

★ Cooper
Works by Baer, Flavin, LeWitt, Smith; through 10/12. • Cooper, 534 W. 21st St. (212-255-1105).

Feature
Paintings by Wolff and Grey; sculpture by Brosnan; through 10/5. • 530 W. 25th St. (212-675-7772).

★ Gagosian
"Ferus," works that were shown at the legendary Los Angeles gallery (1957–1967) and selected for this show by its former director, Irving Blum, by Altoon, Bell, Cornell, Diebenkorn, Judd, Kauffman, Ruscha, Warhol, others; through 10/19. • Gagosian, 555 W. 24th St. (212-741-1111).

★ White Columns
"Gloria: Another Look at Feminist Art in the 1970s," works by Anderson, Antin, Grossman, Jonas, Mendieta, Ono, Ukeles, Wilson, others; through 10/20. • 320 W. 13th St. (212-924-4212).

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Photography

Dieter Appelt/Fazal Sheikh
Zone Tableau, a grid of nine photographs that show the artist's head secured upside-down in a viselike structure/Images of a farming community in the Grande Sertão Veredas National Park in Brazil. Through 10/19. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Benrubi
"Zen," contemplative images by Baril, Devine, Bass Forman, Van Dongen, others; through 10/4. • 52 E. 76th St. (212-517-3766).

★ Harry Callahan
Rarely exhibited color photographs dating from the forties through the eighties; through 10/12. • 292, 120 Wooster St. (212-431-0292).

★ Peter Campus
Videos and photographs from the seventies and recent single-channel videos; through 10/26. • Tonkonow, 535 W. 22nd St. (212-255-8450).

★ Torben Eskerod
Color photographs of life masks from the collection in Fredericksborg Castle, Denmark; through 10/12. • Milo, 552 W. 24th St. (212-414-0370).

Terry Evans/Kahn/Selesnik
Photographs of birds, fish, reptile, and botanical specimens arranged on sheets of white paper/Panoramic staged photographs, artist-made artifacts, and wall text that describe the existence of a post-apocalyptic future race of mute bog dwellers. Through 10/12. • Richardson, 535 W. 22nd St. (646-230-9610).

★ Allen Ginsberg
Vintage prints that the poet and photographer had processed at local drugstores in the forties and fifties, showing behind-the-scenes portraits of Beat writers and personalities; through 10/12. • Greenberg, 120 Wooster St. (212-334-0010).

★ Todd Hido
Photographs of nocturnal landscapes lit by streetlamps or natural light; through 10/5. • Morris, 465 W. 23rd St. (212-727-2752).

★ International Center of Photography
"Winogrand: 1964." Photographs shot by the photographer (1928–1984) during a road trip across America that show the country in transition, mired in the struggles of the civil-rights movement and poised at the beginning of the Vietnam War; 9/13–12/1. (See box.) • "Step Right This Way: The Photographs of Edward J. Kelty." Photographs of early-twentieth-century circuses and circus performers by a professional wedding and event photographer based in midtown Manhattan; 9/13–12/1. • "Aftermath: Reflections on the Anniversary of September 11." Photographs taken by women's-rights activists in Taliban-controlled Afghanistan; photographs recording the aftereffects of the collapse of the World Trade towers by Jeff Mermelstein, and digital photographs recovered from the camera of Bill Biggart, the only photojournalist to be killed on September 11; 9/13–12/1. • 1133 Sixth Ave. (212-857-0000), Tues.-Thurs. 10–5, Fri. 10–8 (5–8 p.m. voluntary contribution), Sat. and Sun. 10–6; $9, $6 students and seniors.

Jim Marshall
Photographs of rock musicians taken from the fifties through the eighties; through 10/5. • Leica, 670 Broadway (212-777-3051).

Jeff Mermelstein/Donna Pressman
Photograph taken at ground zero portraying the immediate devastation of the World Trade Center/A painting commemorating those who perished on September 11, 2001. Through 10/4. • Rodgers/9W, 529 W. 20th St. (212-414-9810).

Anneè Olafsson
New photographs and videos that depict the artist in dark fictional dramas with her father; through 10/5. • Boesky, 535 W. 22nd St. (212-680-9889).

★ Eugene Richards
Images from the photographer's new book, *Stepping Through the Ashes* (Aperture; $40), a personal elegy to those lost on September 11; through 10/2. • Aperture, 20 E. 23rd St. (212-505-5555).

★ Paul Shambroom
Photographs of meetings in town halls across the United States; through 10/12. • Saul, 535 W. 22nd St. (212-627-2410).

Joel-Peter Witkin
New photographs, drawings, and collages by this photographer known for his surreal, often bizarre, images; through 10/12. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Museums

American Craft Museum
★ "Changing Hands: Art Without Reservation." Works in a variety of mediums by 100 established and emerging Native American artists from the Southwest; through 9/20. • "September 11: Artists Respond." More than 60 works in fiber, wood, glass, metal, clay, and other mediums made by artists across the country in response to the events of September 11, 2001. • 40 W. 53rd St. (212-956-3535), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.-Sun. 10–6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
Central Park West at 79th St. (212-769-5100); daily 10–5:45 (on Fri., Rose Center is open to 8:45 for daily space shows); $12 suggested contribution, $9 students and seniors, $7 children.

Asia Society and Museum
"Through Afghan Eyes: A Culture in Conflict, 1987–1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan, drawn from the archives of the Afghan Media Resource Center in Peshawar, Pakistan; through 9/17. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11–6 (Fri. 11–9, free admission 6–9); $7, $5 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts
★ "Hungarian Ceramics From the Zsolnay Manufactory, 1853–2001." More than 200 objects and designs created by the well-known factory since its founding; through 10/13. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11–5 (Thurs. to 8); $3, $2 students and seniors.

Bronx Museum of the Arts
★ "AIM 22." Works by 36 emerging artists who participated in the museum's "Artist in the Marketplace" program; through 10/13. • "The Studio Portrait: A Collaborative Project by Carol Sun." An installation of nineteenth- and twentieth-century photographs of African-Americans from the museum's permanent collection; through 10/13. • "María Elena González: Mnemonic Architecture." A floor installation of white beads arranged to re-create the floor plan of the artist's childhood home in Havana; through 10/13. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon–9, Thurs.-Sun. noon–6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art
★ "Exposed: The Victorian Nude." The first exhibit to survey the full range of representations of the nude during the reign of Queen Victoria, from 1837 to 1901, including works by Lawrence Alma-Tadema, Edward Burne-Jones, Frederic Leighton, Dante Gabriel Rossetti, and others; through 1/5/03. • "Photographs of Ground Zero by G. N. Miller." Images of Ground Zero shot in the chaos of September 11 and 12, 2001, by a New York *Post* staff photographer; 9/11–10/14. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
★ "Skin: Surface, Substance + Design." A survey of developments in skin technology as seen through examples of recently designed furniture, decorative objects, fashion, and other products; through 9/15. • ★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed., Thurs., Fri. 10–5, Sat. 10–6, Sun. noon–6, Tues. 10–9 (5–9, free admission); $8, $5 students and seniors.

Dia Center for the Arts
★ "Jo Baer: The Minimalist Years, 1960–1975." The artist's first solo museum exhibition in the United States since 1975, of hard-edge minimal paintings and drawings made during the years she lived in New York City; 9/12–6/15/03. (See box.) • Jorge Pardo and Gerhard Richter: *Refraction*." The former's design of Dia's ground floor is interwoven with the latter's paintings; through 6/15/03. • "Diana Thater: Knots + Surfaces." A large-scale multi-projection video installation; through 3/29/03. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon–6; $6, $3 students and seniors.

Solomon R. Guggenheim Museum
★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • "Connecting Museums." The first of a series of exhibitions marking the museum's alliance with the State Hermitage Museum and the Kunsthistorisches Museum, in which each museum will have concurrent exhibitions of a signature artwork from each museum's collection; here, in New York, the Guggenheim will show its Manet, *Before the Mirror* (1876), the Hermitage's Rembrandt, *Portrait of Baertje Martens* (circa 1640), and the Kunsthistorisches's Velázquez, *Infanta Margarita Teresa in a Pink Gown* (1654); through 10/20. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum
★ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; through 1/5/03. • "To Commemorate September 11." A photograph by Jeff Mermelstein taken in the afternoon of September 11 and depicting J. Seward Johnson's sculpture *Double Check*, one of the few artworks to survive the fall of the World Trade Center; through 9/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11–5:45; Thurs. 11–8 (Thurs. after 5, pay what you wish), Fri. 11–3, Sun. 10–5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art
★ "Thomas Eakins." The first major exhibition of work by the Philadelphia artist (1844–1916) since 1982, including paintings, watercolors, photographs, and sculptures on loan from museums and private collections; through 9/15. • ★ "Gauguin in New York Collections: The Lure of the Exotic." Paintings, sculptures, drawings, ceramics, and prints from all periods of the artist's career, drawn from public and private collections in New York State and including more than 50 works from the museum's own holdings; through 10/20. • "Oldenburg and van Bruggen on the Roof." Large-scale sculptures by the husband-and-wife team, Claes Oldenburg and Coosje van Bruggen, displayed on the museum's Iris and B. Gerald Cantor Roof Garden; through 11/1. • "Portraits." A selection of photographic portraits from the first 100 years of photographic portraiture, from early French and American daguerreotypes through the work of Diane Arbus; through 1/12/03. • "Cultivated Landscapes: Reflections of Nature in Chinese Painting With Selections From the Collection of Marie-Hélène and Guy Weill"; 9/10–2/9/03. • "Arms and Armor for the Permanent Collection: Notable Acquisitions Since 1991"; through 6/29/03. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30–4:45 (closes at 5:15 between April and September); $12, $7 students and seniors.

MoMA QNS
"AUTObodies: speed, sport, transport." A selection of automobiles from the museum's collection, among them Pininfarina's *Cisitalia 202 GT* (1946) and the Jaguar *E-Type Roadster* (1963); through

9/16. • "A Walk Through Astoria and Other Places in Queens: Photographs by Rudy Burckhardt." Two unpublished albums of photographs taken in Queens by the Swiss-born photographer, filmmaker, and painter; through 11/4. • "Projects 76: Francis Alÿs"; through 10/30. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.–Mon. 10–5 (Fri. to 7:45); $12, $8.50 students and seniors.

Morgan Library

"September 11th Observance." A small selection of works from the collection, including the manuscripts of John Keats's "Endymion," Thomas Hardy's "The Darkling Thrush," and a first edition of Walt Whitman's *Leaves of Grass*; 9/11–9/15. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. noon–6; $8, $6 students and seniors.

Museum of Jewish Heritage

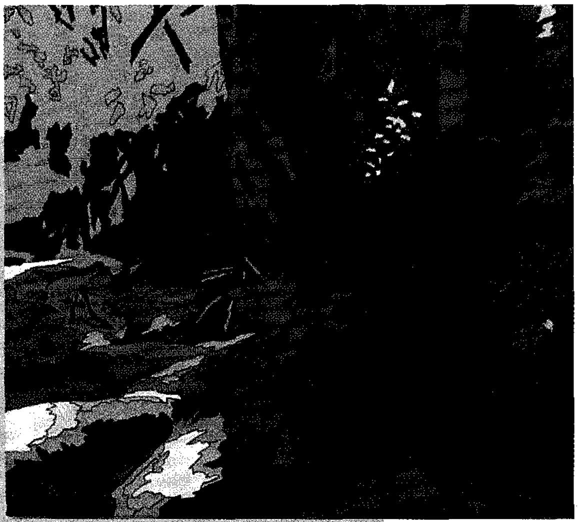
"Yarhzeit." A selection of photographs and artifacts relating to the World Trade Center attack in observance of its first anniversary; through 1/5/02. • 18 First Place, Battery Park City (212-968-1800), Sun.–Wed 10–5:45, Thurs. 10–8, Fri. and the eve of Jewish holidays 10–3; $7, $5 students and seniors.

Museum of the City of New York

★ "Richard Rodgers' Broadway." A centennial celebration of the legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through 1/5/03. • ★ "The Last Days of Penn Station: Photographs by Aaron Rose." The first exhibition of a group of photographs chronicling the destruction of Penn Station that were shot between 1963 and 1966 and only recently printed; through 10/6. ★ "Highlights of Manhattan: The Drawings of E. H. Suydam." Graphite drawings of New York City in the twenties by the American illustrator (1885–1940), all of which were made to illustrate the 1927 travel book *Highlights of Manhattan*; through 9/15. • "The Day Our World Changed: Children's Art of 9/11." Eighty-three works of art made by New York area children in response to the events of September 11, 2001; 9/11–1/19/03. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Talent

Sew Much Fun



From a distance, **Rowena Dring**'s images of country idylls look like bright, graphic paintings influenced by Pop Art or Japanese *ukiyo-e* (pictured, *Untitled [Undergrowth]*, 2002). But the works are actually collages of colored fabrics, stitched together and stretched over canvas. For her first show with the Elizabeth Dee Gallery, the British artist, who works in Amsterdam, has also made a series of 100 unique appliquéd T-shirts—wearable drawings, really. (Through October 5; see "Galleries: Solos.")

National Academy of Design

★ "Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition." An exhibition organized by the Dahesh Museum of Art, of paintings of daily life in the French provinces and Paris by Pascal-Adolphe-Jean Dagnan-Bouveret (1852–1929), a student of Jean-Léon Gérôme; 9/12–12/8. • ★ "The Artist's Eye: Jane Freilicher as Curator." Works that the painter Jane Freilicher selected from the Academy's permanent collection, by Isabel Bishop, Thomas Eakins, Paul Georges, R. B. Kitaj, and others; through 9/22. • "Transformations: American Paintings From Frederic E. Church to Wayne Thiebaud." Forty-nine well-known paintings from the Academy's collection, including works by Winslow Homer, Reginald Marsh, Philip Pearlstein, George Tooker, and others; through 12/29. • 1083 Fifth Ave. (212-369-4880), Wed. and Thurs. noon–5, Fri., Sat. and Sun. 11–6; $8; $4.50 students and seniors.

National Museum of the American Indian

★ "Great Masters of Mexican Folk Art From the Collection of Fomento Cultural Banamex." Works by contemporary master craft artists from all 31 states of the Mexican Republic; through 3/15/03. • "Booming Out: Mohawk Ironworkers Build New York." Photographs taken over the past 100 years showing Mohawk ironworkers involved in the construction of the Empire State Building, the George Washington Bridge, Rockefeller Center, and other New York landmarks; through 10/15. • 1 Bowling Green (212-514-3700), 10–5 daily, Thurs. 10–8; free.

New Museum of Contemporary Art

★ "Hélio Oiticica: Quasi-cinemas (Including Works in Collaboration With Neville D'Almeida)." Environments combining film, slide projections, music, and objects that the Brazilian artist (1937–1980) made in collaboration with filmmakers and artists during an eight-year stay in New York, from 1970 to 1978; through 10/13. • ★ "Out of Site." Fictional architectural spaces in a variety of media by sixteen emerging artists, among them Cannon Hudson, Patrick Meagher, Julie Mehretu, and Adam Ross; through 10/13. • "Leah Gilliam: Agenda for a Landscape." An installation transforming the gallery into an abandoned NASA command center; through 9/22. • 583 Broadway (212-219-1222), Tue.–Sun. noon–6, Thurs. noon–8 ($3 admission Thurs. 6–8); $6, $3 students and seniors.

New-York Historical Society

"Twin Towers Remembered: The Photography of Camilo Jose Vergaro." Images of the World Trade Center taken over a period of 31 years; through 10/20. • "Pilgrimage: Looking at Ground Zero." Photographs of the faces of people who made the trek to ground zero in the weeks following the attack, by Kevin Bubriski; through 10/20. • "Beyond Ground Zero: The Forensic Science of Disaster Recovery." Images taken by the photojournalist Richard Press at the NYC Medical Examiner's office and the Fresh Kills landfill in the months since September 11; through 10/20. • "In the Light of Memory: A Spherical Panorama From the South Tower, World Trade Center, January 2001." A spherical painting of views from the South Tower, by Christopher Evans; through 10/20. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–6; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

★ "Heart of Gold." Projects on the theme of capitalism by Eleanor Antin, Katrin Asbury, Hope Ginsburg, Anissa Mack, Noah Sheldon, and Peter Walsh; through 9/29. • "Magnus von Plessen: Recent Paintings." Small paintings based on found photographs and the artist's own snapshots; through 9/29. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Thurs.–Mon. noon–6; $5 suggested donation.

Queens Museum of Art

"Queens International." An invitational exhibition of works by more than 40 artist groups and artists who live or work in Queens; through 11/3. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. noon–5; $5, $2 students and seniors.

Studio Museum in Harlem

★ "The Color Yellow: Beauford Delaney." A survey of paintings by the African-American artist who worked in New York and Paris and was known for his use of the color yellow, which he felt possessed the properties of light, healing, and redemption; through 9/22. • "Ironic/Iconic." Works by Kira Lynn Harris, Adia Millett, and Kehinde Wiley, three emerging artists of African descent who participated in the museum's 2001–2002 Artists-in-Residence program; through 9/22. • "Drawings of Removal." An ongoing installation by the Los Angeles–based artist, Edgar Arceneaux, inspired by a trip he took with his family to his father's hometown of Beaumont, Texas, in the summer of 1998; through 9/22. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. noon–8; $5, $3 students and seniors.

Whitney Museum of American Art

★ "The Paintings of Joan Mitchell." The first retrospective of the Abstract Expressionist's paintings since her death in 1992; through 9/29 • ★ "Visions From America: Photographs From the Collection of the Whitney Museum of American Art, 1940–2001." More than 150 works dating from 1940 to the present, by Vito Acconci, Diane Arbus, Nancy Burson, Roy DeCarava, William Eggleston, Robert Mapplethorpe, Catherine Opie, Lucas Samaras, and others; through 9/22. • ★ "Oldenburg–Van Bruggen Drawings in the Whitney Museum of American Art." Works on paper by Claes Oldenburg from the past 40 years, including drawings made with his wife and partner, Coosje van Bruggen; through 9/15. • ★ "Jack Goldstein: Films and Performance"; through 9/22. • ★ "Michal Rovner: The Space Between." A mid-career survey of the artist's photographs, works on canvas and paper, and video installations; through 10/20. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Paul Henry Ramirez: Space Addiction." Large-scale canvas and site-specific paintings, a commissioned sound piece, and specifically designed seating units that turn the gallery into a sensory experience; through 10/11. • ★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

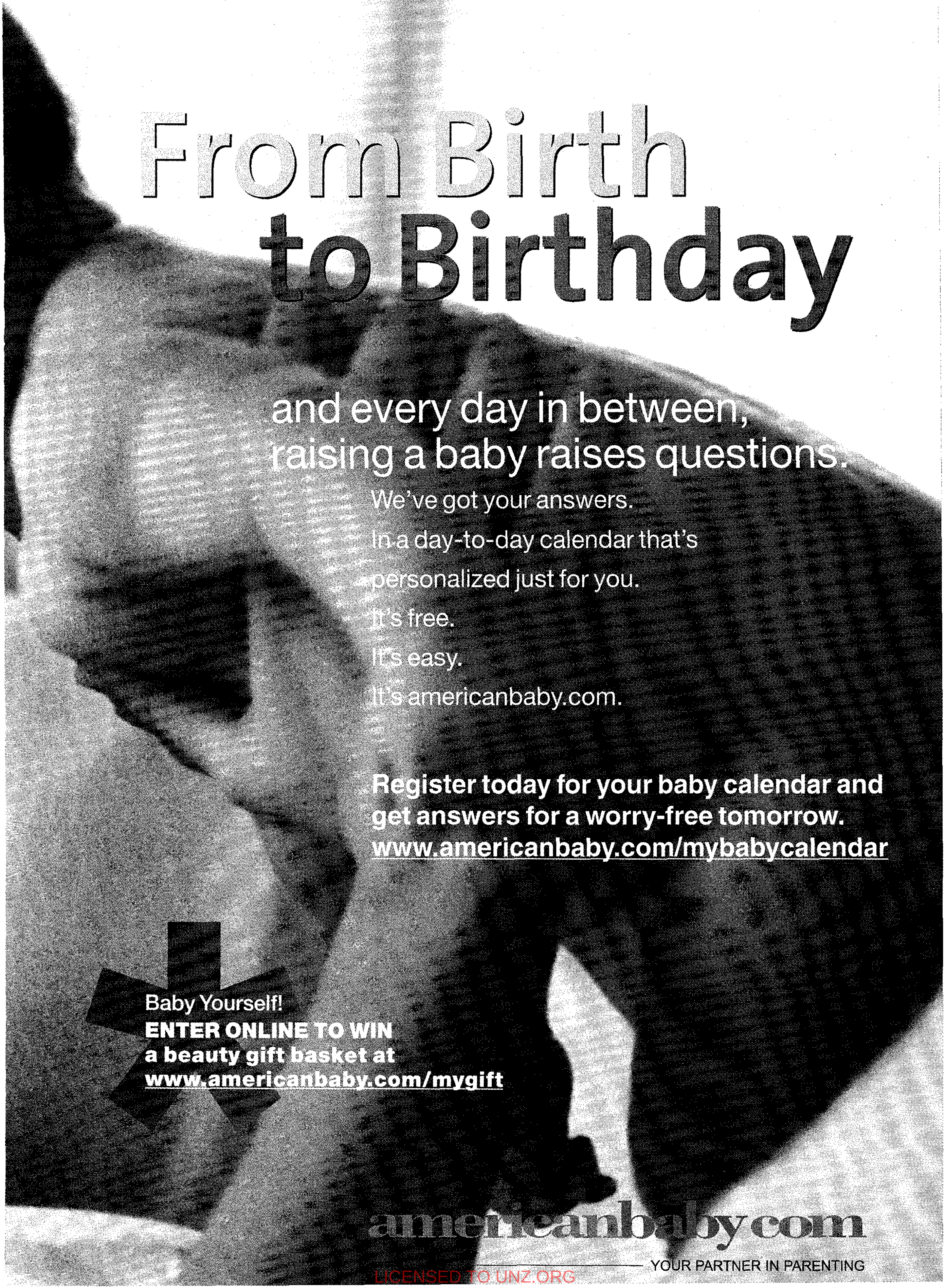
Doyle

9/12 at 10: "Important Estate Jewelry." On view from 9/7. • 175 E. 87th St. (212-427-2730).

Sotheby's

9/13 and 9/14 at 10 and 2: "Finest and Rarest Wines." On view from 9/12. • 1334 York Ave., at 72nd St. (212-606-7000).

PHOTOGRAPH COURTESY OF ELIZABETH DEE GALLERY.



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cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

★ Beyoglu
Beyoglu is the best Turkish cooking in town, and if you don't believe us, chef-owner Orhan Yegen will tell you so himself. His steely-eyed braggadocio, delivered tableside in perfect soft-spoken Bond-villainese, almost seems intended to cast some sort of hypnotic spell. *You are getting hungry, very, very hungry. Have a kebab.* Yegen's discourse, though, is no match for his kitchen's superb minty yogurt soup, tantalizingly good meze, and succulent doner kebab (the only entrée available) served three ways. • 1431 Third Ave., at 81st St. (212-570-5666). (I-M)

Branzini
Under Rick Moonen's culinary supervision, the restaurant at the Library Hotel has become part tapas bar, part open-air osteria, with an appealing menu of pastas, panini, and snacky small plates. Mix and match the bracingly dressed arugula-and-endive salad, a trio of oil-drizzled grilled sardines, cheese-dusted risotto croquettes, and prosciutto-wrapped figs with Gorgonzola, each paired with a matching wine. • 299 Madison Ave., at 41st St. (212-557-3340). (M)

Café Lebowitz
Brian McNally's Nolita take on the *fin de siècle* Viennese *kaffeehaus* is more French than Austrian, and more McNally than either. Which is to say, it possesses a crew of impossibly slim belly-baring gamines; a star-studded clientele that included, at one recent brunch, a bespectacled Robert De Niro; and a crowd-pleasing bistro menu of burgers, croques monsieur, and steak-frites, not to mention the spectacular graham-cracker-crusted "Lebowitz cheesecake," named, like the café, in honor of humorist Fran. • 14 Spring St (212-219-2399). (I-M)

Celeste
A flower-decked terrace leads into country-cottage quaint with gingham and sky-blue plates and exactly what you'd eat in Naples: deep-fried buffalo-mozzarella balls (soft and creamy). Savory seafood fritto misto. And classic free-form pizzas out of the wood-fired oven. Quite a trick for Teodora's Giancarlo Quadalti, staunch partisan of Emilia-Romagna and chef-partner here. He's mastered the mantra of Upper West Side eats, too: big portions, small prices. • 502 Amsterdam Ave., near 84th St. (212-874-4559). (I-M) ($)

Cinnabar
A high-style Asian restaurant that falls somewhere between Shun Lee Palace and Ruby Foo's on the culinary-concept map. To go with the celadon-canvas-covered chairs, the cinnamon walls, and the wispy floral displays is chef Vincent Cheng, who's cooked in Hong Kong and L.A. He makes it hard for indecisive diners, with a 150-item menu of Cantonese, Hunan, and Sichuan dishes. • 235 W. 56th St. (212-399-1100). (M-E)

★ Crispo
After two decades as a New York chef-for-hire, Frank Crispo has finally landed an open kitchen of his own, where he's serving up delicious Italian-Mediterranean fare like mint-braised artichokes, grilled pizzas, and a sliced hanger steak that puts most French bistros to shame (even minus the frites). The cozy room, the friendly service, and the gentle prices make this place a terrific addition to the neighborhood, but we'd come back for Frank's plate of lovingly sliced prosciutto alone. • 240 W. 14th St. (212-229-1818). (M)

Django
France is the latest culinary destination for the folks who brought us Calle Ocho, Rain, and Union Pacific; they've named their new 250-seat restaurant for the guitarist Django Reinhardt, and endeavored to warm up a midtown office building lobby with tapestry carpets, strands of beads, and a 30-foot antique mirror. To further the Francophile illusion, they've padded the menu with classics from escargots to steak au poivre, and snagged a pastry chef from Jean Georges. • 480 Lexington Ave., at 46th St. (212-871-6600). (M-E)

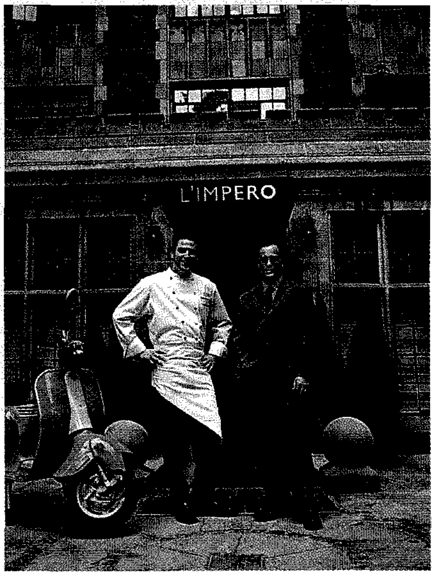
Fiamma
This ultrasleek Soho triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for Soho stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

Freight 410
For a city that never sleeps, New York's late-night dining scene seems awfully groggy. So Chelsea Market's Freight gets bonus points for its plan to stay open until 2 A.M. initially and, come September, to become a 24-7 operation. To keep everyone alert, the owners plan to recruit some big-name D.J. friends to stop by and spin, while chef Tracy Macari creates "upscale diner" dishes like fried catfish and two mac-and-cheese plates. • 410 W. 16th St. (212-242-1234). (M)

Opening

Empire Builders

Fred French, the Donald Trump of the twenties, called his ambitious Tudor City development a "city within a city." Today, the enclave continues to manage nicely, with its two small parks, a post office, a corner bodega, even a fancy racing-bike shop, and—amazingly—no Starbucks. But what's a city within a city without a serious Italian restaurant? That's where partners Scott Conant and Chris Cannon (pictured) come in. **L'Impero**, their new trattoria in a landmarked Tudor City building, features a polished, sophisticated design by Vicente Wolf and a mouthwatering menu drawn from Conant's kitchen experience at San Domenico, Chianti, and City Eatery. Signature dishes like warm Maine-lobster salad, braised duck-and-foie gras agnolotti, and roast free-range baby goat, as well as some new creations inspired by a recent tasting-and-cooking tour through Italy, should draw a crowd of interlopers from more Zip Codes than Mr. French could ever have imagined. (45 Tudor City Place; 212-599-5045.)



PHOTOGRAPHED BY PATRIK RYTIKANGAS.

OPENINGS

Ápizz
If you're from Brooklyn or the Bronx, you probably already know how to pronounce the name of this cheaper southern Italian spinoff of Peasant: It's ah-BEETS, as in pizza. That's the specialty of the house, baked in a beautiful wood-burning brick oven and served "by the yard." There's also wild boar lasagna, razor clams oreganata, and, in a break with old-world pizzeria tradition, an on-premises ATM machine. • 217 Eldridge Street (212-253-9199). (M) ($)

Belly
From the owner of the Loisaida café comes this new crimson-walled wine-and-cheese bar next door, where locals and Clinton Street night-crawlers can sip sangria and wine cocktails and snack on platters of fromage. In coming months, it'll be a good spot to while away the inevitable wait for a table at Wylie Dufresne's new place around the corner. • 155 Rivington Street (212-533-1810). (I)

Cocotte
The Park Slope sibling of Fort Greene's popular Loulou has a romantic vibe, a charming Breton hostess, and a kitchen that skirts bistro boredom with offbeat selections like shrimp-stuffed artichokes and duck-confit-salad pizza. Menus are presented on old French album covers and the check arrives in a dish of jelly beans, flourishes sure to please the D.J. and the toddler in your party. • 337 Fifth Avenue, at 4th Street, Brooklyn (718-832-6848). (M) ($)

Kitchen 22
Out like a light: in one radical redesign, owner Charlie Palmer has dispensed with Alva's Edison-inspired lightbulb theme and reconceived his Flatiron-district property with walnut beams, vanilla walls, and sea-green-and-blue-hued fabrics and banquettes. When the doors reopen September 12, expect a streamlined menu of five appetizers, five entrées, and five desserts; available only as a $25 three-course prix fixe. • 36 East 22nd Street (212-228-4399). (M)

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

★ Fresh
After supplying fresh fish to star chefs like Alain Ducasse and Gray Kunz, the owners of Early Morning Seafood have opened a Tribeca restaurant of their own, turning their clients into the competition. Former Gotham chef de cuisine Martin Burge makes the most of getting first dibs on the day's catch with Ipswich fried clams, "Kobe beef" of bluefin toro, and an array of "prime cuts" like baby-back halibut ribs steamed in kelp. • 105 Reade St. (212-406-1900). (E)

Gonzo
Chef-owner Vincent Scotto's cooked his way downtown, from Fresco to Scopa to this Village brownstone, where he's serving up classics culled from his Italian-American repertoire like grilled-onion salad, Venetian-style bar snacks called cicchetti, salumi and cheese plates, and hearty entrées and sides meant to be shared. Don't miss his famous grilled pizzas (a recipe he learned at Providence pie mecca Al Forno). • 140 W. 13th St. (212-645-4606). (M)

Hope & Anchor
A neighborhood place catering to neighborhood people is how Hope & Anchor's owners Dianna and Kenneth Munz (who also own Carroll Gardens's Panino'teca 275) and their partner Gary Rego want you to think of their new Red Hook restaurant. That means classic diner fare, a full bar, and breakfast anytime. But cauliflower ravioli with capers or cod in tomato with chickpeas and chorizo point up a commitment to something more. • 347 Van Brunt St., Brooklyn (718-237-0276). (M)

industry (food)
What do you get when you mix a chef who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a treehouse-for-grown-ups rustic design? An instant hot spot, judging by the crowds getting back to nature in this wood-paneled rec room. Chef Alex Freij offers bistro fare (mussel stew, grilled skate wing, braised short rib) at neighborhood-friendly prices. • 509 E. 6th St. (212-777-5920). (M)

Jimmy's Downtown
We're betting that the low, lean, and sexy intimacy of Jimmy Rodriguez's sequel to Jimmy's Uptown and Jimmy's Bronx Café will lure grown-ups on the prowl to this unlikely eastern shoal of 57th Street. Slither through the all-white, candlelit lounge and settle into a booth out back where servers lyricize over yuca-crusted scallops, a huge juicy pork chop, and luscious grilled sturgeon on creamy avocado mash. And don't leave without indulging in lush coconut flan. • 400 E. 57th St. (212-486-6400). (E)

Plantain Café
This bare-bones cafeteria-style restaurant has some surprising names attached to it: Former Chicama and Pipa chef de cuisine Raymond Mohan rustles up a steam-table full of greatest-hits Caribbean and Latin specialties including jerk chicken, roti sandwiches, roast suckling pig, mofongo, and unusual breakfast items like a porridge made with plantain flour. Giovanni Campos, a former floor manager at Chicama, works the front of the house, such as it is. • 20 W. 38th St. (212-869-8601). (I)

Quintessence
As the raw-food movement gains momentum, this chainlet expands with a third branch, serving its signature uncooked versions of pasta, falafel, and pecan pie. If this, or the menu's rampant use of quotation marks around words like "shrimp," puts you off, consider this bit of menu propaganda: "There is much evidence that those who eat only raw food live free of illness & disease, their minds become sharp, and negative emotions disappear." • 353 E. 78th St. (212-734-0888). (I-M)

Rouge
Despite the demure Upper East Side–townhouse setting, Rouge is really a bargain bistro masquerading as a big-ticket restaurant. Nothing on David Ruggerio's menu breaks the $20 barrier, decorative dabs of sauce and baby boutique-greenery garnishes notwithstanding. The framework is French, with occasional forays into trendy Italian and Asian territory, like the spicy miso-marinated Chatham cod. The "chef's wine list" is a bonanza of equally affordable bottles at laughably low mark-ups. • 135 E. 62nd St. (212-207-4601). (M)

★ United Noodles
At this stylish East Village nook, chef Paul Chantharavirooj riffs on the Asian-noodle theme with "U.N.-style" chicken linguini, sashimi with cold soba, and the French and Japanese influences he picked up cooking at Patina, L'Orangerie, and, most recently, Union Pacific. And if the 28-seat interior looks familiar, with its raw concrete and Eames chairs, it's because one of the owners designed a few of Manhattan's better-looking Thai restaurants before opening his own. • 349 E. 12th St. (212-614-0155). (M)

Vanderbilt Station
If you've ever gawked at the tiled vaults at Guastavino's and the Oyster Bar, you'll recognize the overhead view at Vanderbilt Station, which lies under one of Rafael Guastavino's most elaborate installations. The restaurant takes its name from the subterranean stop where New York Central Railway heir Alfred G. Vanderbilt is said to have boarded his private rail car, and the menu capitalizes on some Old New York nostalgia with oysters Rockefeller, Waldorf salad, and prime rib carved tableside. • 4 Park Ave., at 33rd St. (212-889-3369). (M–E)

★ Washington Park
Not since Dolly Levi descended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M–E)

Manhattan

Lower New York

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M–E)

★ Danube
David Bouley's outrageous, lacquered, velvet-swathed little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, the bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manage to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

Layla
Drew Nieporent and company worked tirelessly last fall feeding rescue workers and boosting downtown,

Shopping

Molto for the Masses

New Yorkers have ready access to Mario Batali's cooking (at Babbo, Esca, and Lupa). But suburbanites and expats now have an alternative to idling in traffic at the river crossings: Batali's new **Molto Sugo** regional tomato sauces, plus Bagno Modenese—a Chianti-balsamic marinade—sold exclusively at the Trader Joe's chain of markets, are headed this way after a hugely successful tryout west of the Mississippi. The southern-Italian spicy Sugo Arrabbiato sauce works on its own over pasta or, with the addition of a few clams, snapper, and shrimp, makes a quick cioppino. The Sugo Finocchiato sauce from Puglia is heady with sweet garlic and toasted fennel seeds (we like it with chicken or sausage, making a very hearty dish), and the Sugo Pomodoro is a basic tomato sauce that is a foundation for all of Mario's braised dishes. The sauces are, in fact, exactly the same as those made in the restaurants, using the same Italian components ("You can't make a good thing out of crappy ingredients," says Batali). To ensure quality control, he tastes every batch before bottling—and, he says, he's already rejected one. Unfortunately, there's no Trader Joe's (yet) in New York, but stores are flourishing in Scarsdale, Westport, Westwood, Merrick, and other nearby suburbs ($2.99 at all locations). GILLIAN DUFFY

Mario Batali
All Natural
Sugo Arrabbiato
Spicy Tomato Sauce
Bagno Modenese
Balsamic Herb & Chianti Marinade
Sugo Pomodoro
Basic Tomato Sauce
Sugo Finocchiato
Tomato Sauce
Perfect for Pasta

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PHOTOGRAPHED BY JOE SCAFURO.

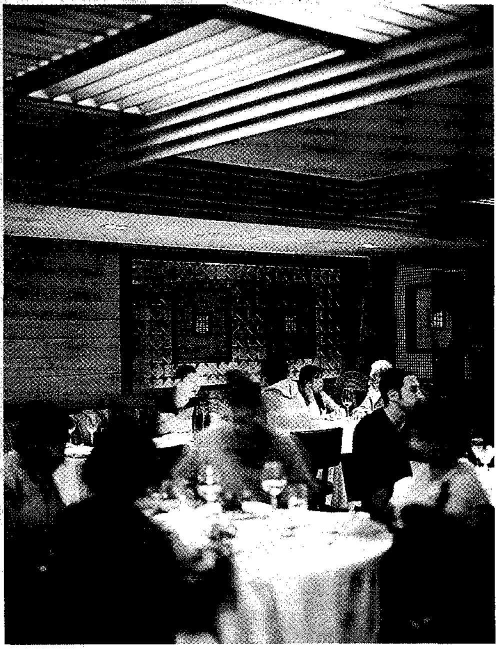
and he reopened all of his restaurants except one. Now, after promoting the sous-chef and tweaking the menu, he decided the time was right for a less Middle Eastern, more Mediterranean Layla. Good news for the neighborhood, not to mention the belly dancer, who's finally back in business after a temporary stint checking coats at Tribeca Grill. • 211 W. Broadway (212-431-0700). (E)

★ Omen
The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M–E) AE only

Ask Gael

Has Patricia Yeo got the right stuff at Pazo?

Yeo's smart Asian-fusion strut at AZ prompts those of us who move on our stomachs to pounce on **Pazo**. There, in the low-slung, smartly decked-out room, served with ceremony by shaven-headed men (and a dame), we are quickly seduced by a fritto misto of lobster, corn, and stuffed artichoke and by a wood-roasted pork chop with cockles and fennel sausage. Alas, it's clear that Yeo and her co-executive chef, Pino Maffeo, are still finding their way. Not every dish has the thrilling citric balance of their Campari-caramelized quail with grilled grapefruit: There's too much intellectualizing, not enough editing (at these hefty prices). Already banished, thank goodness, sugar-vanilla-glazed endive tastes like dessert on too-cooked turbot. The scallops seem stingy. Yet the intense tang of apricot cream as a prelude to dessert restores our faith, as does the red-wine tart (though strawberry-verjus granita needs far better berries). As a fan, I'm writing it off to new-launch jitters and will return for an encore. (106 East 57th Street; 212-752-7470.)



★ Théo
The vanilla-and-caramel décor is cool but not chilly. Sound levels are buoyant but bearable. The appealing menu—call it international comfort food—doesn't rely on steak-frites to render it affordable. Waiters who are cute enough to intimidate newspaper critics don't forget you. And no velvet rope. Theo is startling because it is so deliberately of the angst-free moment, a hip hangout that instigates no anxiety. • 325 Spring St. (212-414-1344). (M)

★ Thom
In case your sense of civic duty hasn't compelled you to visit Soho recently, here are two enticements to lure you back: Thom's view of the Empire State Building from its new roof bar, and Michael Batt's equally seductive revamping of the ground-floor restaurant's menu. Batt's snapper crackling under glass noodles, spiced duck breast in a bath of huckleberry-plum wine, and orange-glazed lobster are as ingenious as they are delicious. • 60 Thompson St. (212-219-2000). (E)

Below 14th Street, East

★ Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ BondSt
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Patio Dining
Sara Jenkins cooks with the seasons and shops at the Greenmarket, which makes her small daily menu fresh, unpredictable, and Chez Panissean in spirit—think Jonathan Waxman's Washington Park on a tiny East Village restaurant budget. Earthy, comforting soups; rich, veggie-strewn pastas; boutique free-range pork and veal; and fresh, expertly cooked fish sound simple but are elevated by first-rate ingredients—even the doctored house olive oil makes a bold, aromatic statement. • 31 Second Ave. (212-460-9171). (M)

★ Prune
There's not a wrinkled plum in sight. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose bar menu includes Triscuits and sardines alongside serrano ham with fresh figs must be. The menu gives as prominent placement to vegetables like creamed corn and roasted beets as to entrées like pastrami duck breast with a rye-flavored, fried-shallot omelet. An inspired brunch menu outdoes even dinner for sheer quirky genius and originality. • 54 E. 1st St. (212-677-6221). (M)

Below 14th Street, West

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And, the kitchen seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M–E)

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M–E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Inside
The trick to dining at Anne Rosenzweig's comfortable, cut-rate sequel to Arcadia and Lobster Club is to somehow avoid the delectably lethal bar snacks like bacon-wrapped dates, fried oysters, and a grilled cheddar-and-ramp sandwich. That way, you can savor chef–co-owner Charleen Badman's seasonally inspired salads, homemade pastas, and charismatic comfort food, like roast chicken with spaetzle and "lilies" (a lyrical and botanically correct name for onions, garlic, and shallots). • 9 Jones St. (212-229-9999). (M)

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bi-

PHOTOGRAPH BY PATRIK RYTIKANGAS.

cultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M-E)

14th-42nd Streets, East Side

★ Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

Black Duck
Named for a rum-running boat and owned by a hotel-and-cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

Candela
These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. $10.95 prix fixe Sunday brunch. • 116 E. 16th St. (212-254-1600). (M)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

Opening

Size Does Matter

Antipasti, meze, tapas, canapés—they're all dialects in the international language of grazing, one that Israeli-born restaurateur Dan Lerner speaks fluently. "It's my favorite way to eat," he says. But at **Azafrán** (Spanish for "saffron"), Lerner and partner Noam Peri stick to Spanish tapas, which they offer in tasting and sharing portions. They traveled to the Basque country to pluck two promising young chefs from San Sebastián's famed Escuela de Cocina Luis Irizar, where the cooks were trained in the traditional arts of garlic shrimp, tortilla española, and ham croquettes, not to mention paella and gazpacho. Also on offer: an extensive selection of Spanish cured hams, chorizos, cheeses, and sherries. (77 Warren Street; 212-284-0577.)

ON TAPA THE WORLD: Co-chefs Henry Occelli, left, and Gonzalo Armas.

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Rossini's
This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ Union Square Cafe
Nowhere else are uncommon combinations such as rhubarb-blood-orange chutney and wasabi mashed potatoes so seamlessly incorporated into dishes. Surprisingly, vegetarians will eat better here than at any of their hallowed haunts. The bar is a great place to lunch solo. And the devil's food truffle with chocolate sauce can make you act the fool. • 21 E. 16th St. (212-243-4020). (M-E)

14th-42nd Streets, West Side

★ Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, butter-poached Maine lobster, and a $23 burger. • 234 W. 42nd St. (212-642-2626). (E)

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M-E)

Chelsea Ristorante
A solid Chelsea Italian restaurant catering to a business crowd at lunch; a casual, mature crowd for dinner; and large or small private parties anytime. From the wood-burning brick oven come all sorts of tasty things: hot seafood antipasti, grilled steak or lobster, and pizza; plus, there are house specialties like sautéed artichokes and homemade black tagliolini with smoked salmon in a creamy tomato sauce. • 108 Eighth Ave. (212-924-7786). (M)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef–owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

★ Mesa Grill
It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M-E)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

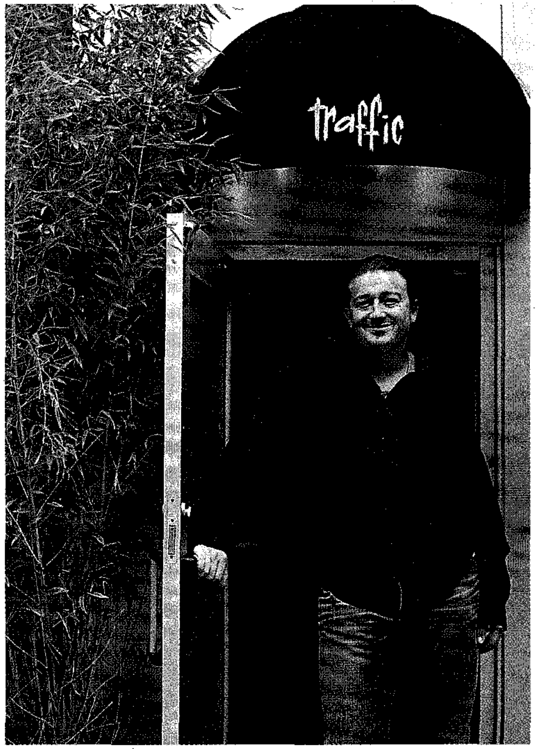
World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

PHOTOGRAPHED BY CARINA SALVI.

Opening

The Ireland of Manhattan

After igniting the Dublin food world in the late nineties and suffering a series of setbacks more recently—like losing all seven of his restaurants amid assorted allegations of debt, rent arrears, and art theft—Conrad Gallagher, the bad boy of Irish cuisine, has come to New York for a fresh start. He's found it at **Traffic**, a stylish new lounge where the fusty Beekman Bar & Books used to be. Gallagher swaps hard-won Michelin stars and Chef of the Year status for *faux*-ostrich ivory banquettes, D.J.'s, and a menu that keeps things simple by listing only two prices: $10 for "starters" and "ends" (foie gras terrine, bitter-chocolate spring rolls) and $20 for "middles" like mini filet mignon with goat-cheese ravioli. (889 First Avenue, at 50th Street; 212-838-6400.)



43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second fl. (791-9463). (I–M)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

Haru
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Lespinasse
Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced. With inventive cooking like this, even the recently redone room—so French when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. Sunday jazz brunch. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Estiatorio Milos
Eating in this lofty Greek seafood restaurant isn't exact-

PHOTOGRAPHED BY KENNETH CHEN.

ly fishing for supper, but it's close. Beautiful whole fish from around the world are arranged over ice in the back of the austere, dramatically lit room, where preoccupied waiters invite customers to claim their entrée before it's reeled in to the kitchen to be simply grilled with lemon, olive oil, and herbs. The menu lists prices by the pound—$25 for the Florida pompano, $32 for the Mediterranean loup de mer—so unless you've worked at a carnival guessing weights, the bill is always something of a surprise. • 125 West 55th Street (212-245-7400). (E)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversized sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

★ Le Madeleine
Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

Maria Pia
A can't-go-wrong choice for theater district Italian trattoria dining, Maria Pia excels with homemade hearty pastas like cavatelli Bolognese, and satisfying entrées like pepper-crusted tuna. The three-course $19.95 prix fixe menu is available any time of day, seven days a week. • 319 W. 51st St. (212-765-6463). (I-M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

Puttanesca
The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas including penne puttanesca and desserts. On weekends, there's a $9.95 unlimited champagne brunch. • 859 Ninth Ave., nr. 56th St. (212-581-4177). (M) AE

★ Rinconcito Peruano
The seviche at this Peruvian Hell's Kitchen hole-in-the-wall is sublime: tidbits of sea bass, whole shrimp, and squid in an expert lime-juice marinade redolent of garlic, ginger, red onion, cilantro, and pepper. And the caliber of the seviche augurs well for the rest of the menu, which shrinks considerably during the week. (Go on Saturday.) Don't leave without ordering something yellow—one of those national specialties suffused with spicy, marigold-yellow aji pepper sauce. • 803 Ninth Avenue, at 53rd Street (212-333-5685). (I) ($)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

★ Bouterin
It wasn't enough for Antoine Bouterin to re-create the Provençal food of his childhood. He furnished his dining room with country antiques, potted herbs, and assorted tchotchkes as if it were a farmhouse in the shadow of the Queensboro Bridge. And his menu pays loving tribute to pre-fusion French comfort food with its "old fashioned onion soup," vegetable soup au pistou "my Grandmother's way," and "old fashioned roast chicken and potatoes." • 420 E. 59th Street (212-758-0323). (M-E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March
Expanded seating and a rooftop terrace aren't the only welcome additions to this ultraromantic Sutton Place townhouse. Wayne Nish has shed his obsession with Japan and embraced what he calls "New York cuisine," luxed up with a little more cream and butter. A typical tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into Muscat-scented lobster and moist chicken in spice-mulled pear cider, before climaxing in rustic lamb shoulder with fennel purée. • 405 E. 58th St. (212-754-6272). (E)

★ Norma's
Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of an award. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M-E)

★ Teodora
This gracious, two-storied midtown oasis distinguishes itself with specialties from Emilia-Romagna, like piadina topped with salami or broccoli rabe. Two unusual takes on chicken soup feature delicate dumplings stuffed with veal or bread crumbs and Parmesan. And the lasagne is a fine example of the meat-and-pasta casserole before it was infiltrated by vegetables, seafood, and every other misguided newfangled variation. • 141 E. 57th St. (212-826-7101). (M)

Above 60th Street, East Side

Arabelle
A gorgeous, recently renovated room with a gold-domed ceiling is the backdrop for chef Raymond Saja's ambitious contemporary French menu, which includes red snapper "escabeche" with preserved lemon and black-olive "sorbet," and loin of lamb in a cumin-scented pine-nut broth. The bar is as seriously romantic as they come. Sunday brunch. • 37 E. 64th St. (212-606-4647). (E)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M-E)

★ Cafe Boulud
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Kai
Downstairs is the Ito En tea shop; upstairs, an elegant restaurant serving food inspired by *kaiseki*, the Japanese meal served after a tea ceremony. And some of the dishes on the four-level prix fixe dinner menus ($55 to $110) are flavored with the key ingredient including salt-crusted black cod with tea leaves and dill, and green-tea noodles with tofu. Lunch is offered à la carte. • 822 Madison Ave., at 69th St. (212-988-7277). (E)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. •

1631 Second Ave., nr. 85th St. (212-327-4800). (M)

★ Mangiarini
There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

Pamir
Worth a trip for the coziness of tribal carpets, the hanging copper and saddle bags, the warm welcome, and the luscious ravioli-like aushak under a mantle of yogurt and savory meat sauce. Satiny eggplant and pumpkin are similarly draped. Chunks of juicy lamb shore up the pistachio-and-almond-tossed pilaf (called palaw). And the baklava (baghlawa) is chewy and not too sweet. • 1437 Second Ave., nr. 74th St. (212-734-3791). (M)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Zucchero e Pomodori
What used to be two separate Italian restaurants have merged into this rustic Italian restaurant serving fresh pastas, risotti, and seafood. Brunch includes unlimited champagne or mimosas for $9.95. Sidewalk dining available. • 1431 Second Ave., nr. 74th St. (212-585-2100). (I–M)

Above 60th Street, West Side

★ A
Mom-and-pop partners Blue Grant and Marc Solomon have infused a bleak stretch of upper Columbus with downtown flavor and a mellow, neighborly vibe. Solomon uses what might be the city's tiniest professional kitchen to maximum effect, turning out simple, inventive French-Caribbean creations like jerk duck-leg confit with guava-mango purée and escargot in cilantro-chili butter. • 947 Columbus Ave., near 106th St. (212-531-1643). (I)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

★ Compass
It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

Dias
Once chef at Milos and Trata, after stints at Bouley and Le Cirque, chef-partner Peter Spyropoulos ignites flavors with lobster and fish stocks, fennel and leeks in the spinach pie, jalapeño and sharp red pepper in the spicy cheese mousse. Tomatoes in sunset hues color the huge Greek salad. Order your seafood unadorned, or in one of two two clay-pot preparations: Chilean sea bass in a rich oniony fish broth, and grape-leaf-wrapped salmon on orzo. • 103 W. 77th St. (212-721-6603). (M)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

Rain
Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

Restaurant 222
Still as cozy and romantic as ever, Restaurant 222 has changed direction: Owner Frank Valenza now calls it an "American-Italian" steakhouse. That means surprisingly flavorful fillet steaks accompanied by sauces like pizzaiola and nutted garlic and irresistible whipped potatoes. The prix fixe menus ($20 at lunch, $29.95 at dinner) are particularly good deals, especially compared with the pricy à la carte offerings. • 222 W. 79th St. (212-799-0400). (E) ($)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

@SQC
At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

Brooklyn

Bistro St. Mark's
The latest collaboration between sommelier Dominique Drevet and chef Johannes Sanzin, both graduates of Bouley in its heyday, and improbably, Souperman, their short-order takeout place in the financial district. Now, the two are back to serious food, in sleek new Park Slope quarters. And Sanzin's food, inventive as ever, includes rib-eye with bone marrow, roasted grouper with balsamic plum sauce, and zucchini flowers with spicy crabmeat. • 76 St. Marks Avenue (718-857-8600). (M)

Queens

★ Spicy & Tasty
The name says it all at this spartan but clean, bright, and accommodating Sichuan restaurant a few blocks removed from Flushing's Main Street fray. There are no better adjectives to describe the red chili oil that characterizes this cuisine and ignites springy ma-la noodles, pork wontons, and dumplings. Standards like twice-sautéed pork and tea-smoked duck are salty, succulent, and flavorful. Try the flaky red-bean pastries for dessert while an intense card game rages in the back room. • 133-43 Roosevelt Ave. (718-939-7788). (I)

Opening

A Chicken on Every Block

It's gotten to the point where you can't think of rotisserie chicken without acknowledging the superiority of the rapidly multiplying—and cheap—Peruvian-style roasted birds marinated in beer and rubbed with a spice mix more closely guarded than Colonel Sanders's. Park Slope has Coco Roco and Cocina Cuzco; Jackson Heights, Rego Park, and even the Upper East Side have branches of Pio Pio. And now Brooklyn's never-say-quit Smith Street strip has **Mancora**, a Peruvian restaurant specializing in seafood as well as rotisserie chicken. Owner Shahed Ahmed, who used to be a manager at Cocina Cuzco, says he's striving for a slightly more upscale dining experience. That means linen napkins and tablecloths, Peruvian-style shrimp cocktail, and grilled lamb chops, but not higher prices—$7.95 buys a whole bird, and another four bucks gets you yuca and plantains. (176 Smith Street, Cobble Hill, Brooklyn; 718-643-2629.)

PHOTOGRAPHED BY CARINA SALVI.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

Choral Society of Grace Church
Performs Fauré's Requiem. 9/11 at 7:30. • Sanctuary of Grace Church, Broadway and 10th St. (212-254-2000); free.

Holy Trinity Choir and Soloists
Perform Mozart's Requiem, with Episcopal Eucharist and biblical readings. 9/11 at 6:30. • Holy Trinity, 316 E. 88th St. (212-289-4100); free-will offering.

The Juilliard School
Community sing of Mozart's Requiem features the school's choral union and orchestra, plus soloists from the opera center and alumni. (Scores not provided.) 9/11 at 1. "Spring Will Come Again," a program featuring students, faculty, and alumni, includes music by Bernstein, Corigliano, and Lennon and McCartney, as well as poetry. 9/11 at 6. • 1: Juilliard Theater, Lincoln Center. 6: Kaplan Penthouse, Lincoln Center (212-769-7406); free.

"Music of Remembrance"
Day of free commemorative concerts includes cellist Judith Serkin and friends at 11; viol consort Parthenia at noon; Bach violin sonatas by Stephanie Chase at 1; flutist Paula Robison at 2; and cellist Edward Arron and friends performing Schubert's String Quintet in C Major at 3. 9/11. • Metropolitan Museum of Art, Fifth Ave. at 82nd. St. (212-570-3949); free.

"Musicians for Peace"
Concert themed "Jews and Arabs Making Music Together" includes music from the Jewish and Muslim traditions of Central Asia. 9/11 at 7. • New York Society for Ethical Culture, 2 W. 64th St. (212-874-5210, ext. 113); free.

"Return to Paradise"
Concert version of Chinese-American composer Soong Fu-Yuan's music-theater piece is about an immigrant American's response to September 11. 9/7 at 8 • Alice Tully Hall, Lincoln Center (212-721-6500); $30–$55.

St. Francis Choir and Orchestra
Presents Fauré's Requiem in memory of Fire Department chaplain Mychal Judge. 9/11 at 7:30. • St. Francis of Assisi Church, 135 W. 31st St. (212-736-8500); free.

Galileo's Daughters
Ensemble performs music by seventeenth-century nuns. 9/12 at 1:15. • St. Francis of Assisi Church, 135 W. 31st St. (212-967-9157); free.

Katya Grineva, piano
A nineteenth-century mansion is the setting for a black-tie-optional all-Chopin recital and wine-and-cheese reception. 9/14 at 7:15. • Goethe-Institut, 1014 Fifth Ave., nr. 82nd St. (212-545-8900); $60.

The Queen's Chamber Trio
Harpsichord-violin-cello ensemble performs sonatas by Haydn, Mozart, and Beethoven. 9/15 at 2. • Carnegie Hall, Weill Recital Hall, Seventh Ave. at 57th St. (212-247-7800); $30.

Soheil Nasseri, piano
First of four recitals includes world premieres by Israeli Ronn Yedidia and Mexican Samuel Zyman, Kaikhosru Sorabji's 1917 Sonata #0, and Schubert's Sonata in A. 9/17 at 8. • Carnegie Hall, Weill Recital Hall, Seventh Ave. at 57th St. (212-247-7800); $33.

★ New York Philharmonic
Lorin Maazel raises his baton for the first time as the orchestra's new conductor: Beethoven's *Leonore* Overture No. 3 and the Ninth Symphony, featuring the New York Choral Artists and soloists including extraordinary bass René Pape. 9/18 at 7:30. • Avery Fisher Hall, Lincoln Center (212-875-5656); $40–$130.

St. Bartholomew's Choir
Mass commemorating September 11 includes Duruflé's Requiem and David Conte's *September Sun* with text by John Stirling Walker, composed for the occasion. 9/15 at 11 A.M. • St. Bartholomew's Church, Park Ave. at 51st St. (212-378-0222); free.

Opera

★ New York City Opera
Season opens with a new production of Puccini's triptych *Il Trittico*, last done by City Opera in 1969. 9/10 at 8. Jake Heggie's *Dead Man Walking*, with libretto by Terrence McNally (*The Full Monty*), has its New York premiere 9/13 at 8. *Don Giovanni* opens 9/14. Call or visit nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$110.

★ Amato Opera
Fifty-fifth season opens with *Madama Butterfly*. 9/14 at 7, 9/15 at 2:30. Runs weekends through 10/13. • Amato Opera, 319 Bowery (212-228-8200); $28 (9/14 gala: $50).

Dance

★ "Swango: The Fusion"
Choreographers from Broadway's *Swing!* and *Forever Tango* combine the playfulness of one form with the passion of the other. Thurs.–Fri. at 8:30. Extended through 9/30. • Swing 46, 349 W. 46th St. (212-262-9554); $35 with drinks, $50 with dinner.

"Afterimage"
Marathon performance draws from reflections of September 11, a year later. 9/11, 6 to 10. • Dixon Place at Vineyard 26, 309 E. 26th St. (212-532-1546); $10.

Cortez & Co. Contemporary/Ballet
Presents *2 Hours That Shook the World* and two other world premieres. 9/12–9/15 at 8:30. • St. Mark's Church, Second Ave. and 10th St. (212-206-1515); $15–$100.

dancenow/nyc 2002
Festival featuring more than 150 choreographers and companies continues with shows at the Joyce Soho, 9/12–9/14, and wraps up with a free poolside performance and party at the Carmine Recreation Center 9/14 at 6. Call or visit dancenownyc.org. • Joyce Soho, 155 Mercer St.; Carmine Recreation Center, Seventh Ave. and Clarkson St. (718-850-2488); $12.

★ "The Paradise Project"
Bessie- and Obie-winning performance artist John Kelly's new dance-theater work, with music by Michael Torke, has its anticipated premiere after being postponed last spring. Employing digital technology and theatrical illusion, it is a story of a man's obsession with Marcel Carné's 1945 film *Les Enfants du Paradis* (*Children of Paradise*). Previews 9/12 and 9/13 at 8. Opens 9/14 and runs through 9/24. Call for details. (See "Cue: Theater," page 77.) • The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $20.

★ "Downtown NYC River to River Festival"
Stellar lineup includes Jane Comfort Dance, Rennie Harris Puremovement, and Urban Bush Women, 9/12 at 7. Garth Fagan Dance Company, 9/13 at 7. Dance Theatre of Harlem, 9/14 at 4. Parsons Dance Company, 9/17 at 7. Trisha Brown Dance Company, 9/18 at 7. Visit rivertorivernyc.org. • Battery Park (212-219-9401); free.

"The Bridge"
New series unites emerging theater and dance artists. This week includes Gertrude Stein's 1922 play *Saints and Singing*, Handel's *Hallelujah* Chorus (a cappella), a new dance play about a dyslexic D.J., and the story of a binge-drinking woman. 9/17 at 8. • Williamsburg Art Nexus, 205 N. 7th St., Williamsburg, Brooklyn (718-599-7997); $10.

"Writing Ground Zero"
Elixir Productions' dance-theater work follows eight characters in the aftermath of September 11. 9/17 at 8. • Dixon Place, 309 W. 26th St. (212-532-1546); $12.

★ Ailey II
With McCoy Tyner. (See box.) 9/17 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $25–$50.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Collaboration

Giant Steps

In his ten years at the Alvin Ailey American Dance Theater, Troy Powell danced to the sounds of Duke Ellington, Charlie Parker, and Max Roach. But he wasn't bitten by the jazz bug until he was asked to choreograph **The Tyner Project**, a joint program by legendary jazz composer and pianist McCoy Tyner and the Ailey II troupe (pictured) for the Verizon Music Festival at Alice Tully Hall next week. Powell, now 33, started listening to a bunch of Tyner tracks, and "there was nothing on those CDs that I didn't like. I wanted to use it all," says the troupe's resident choreographer, who started at the Ailey School as a 9-year-old Michael Jackson fan. After he met with Tyner in cafés and record stores (never at a desk, he notes), the two settled on the tunes "Hip Toe," "It's About Time," and "Samalayoca." For Tyner, the union has been a long time coming. He's been an Ailey fan for years and used to dabble in ballet and African dance while playing for a dance company as a kid in Philadelphia. "The piano won out—thank goodness for that," he jokes in a jazzman's husky voice. "If you saw me dance, you'd say, 'Oh, my God.' " (See "Dance.") A.Z.

PHOTOGRAPH BY ROY VOLKMANN.

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cue

Nightlife

Edited by Ethan Brown

Concerts

Stephanie Mills; The Whispers
9/13 at 8: More retro-R&B packaging, this one none too interesting. Mills's late-seventies heyday was as transcendent as Michael Jackson's "Can You Feel It?" era. But she hasn't done much since, other than try and re-create that time with current dance-music producers like Masters at Work. Whispers hits like "Seems Like I Gotta Do Wrong" are on the milquetoast side of *Soul Train*-style funk. • Beacon Theater, Broadway and 74th St. (212-307-7171). $42; $52.

Small Stages

B.B. King Blues Club & Grill
9/12: Quiet Riot. 9/13: Ruff Endz. 9/14: George Clinton and the P-Funk All-Stars. 9/17: Bone Thugs 'n' Harmony. • 243 W. 42nd St. (212-997-4144).

Bottom Line
9/13: Tuck and Patti. 9/14: Rob Mathes and friends. 9/17: "Nightbirds 47: A Celebration of Women in Music" with Anne Heaton; Julianna Raye; Susan Greenbaum; Vicki Genfan. 9/18: Leon Russell. • 15 W. 4th St. (212-228-6300).

★ Bowery Ballroom
9/14: Strangefolk. 9/15: "The Three Terrors" with Stephen Merritt; LD Beghtol; Dudley Klute. 9/17: Gene. 9/18: Drive-By Truckers. • 6 Delancey St. (212-533-2111).

Performance

Planet Rock

Thanks to bands like the Vines and the Hives, rock is having an atavistic moment. But few of the garage-rock heavies take their retro obsessions as seriously as Los Angeles's **Phantom Planet** (pictured), a group that seems intent on resurrecting Brian Wilson-ish naïveté with songs like "Anthem" and "One Ray of Sunlight." Their fan base, however, is as arch as they come: The band is trailed by hipsters dying for a glimpse of drummer and *Rushmore* star Jason Schwartzman (that's him, second from right), and they'll doubtless sell out Phantom Planet's September 19 gig at Warsaw in a heartbeat. (See "Small Stages.")

"Central Park SummerStage"
9/14 at 3: Wyclef Jean (benefit concert, $35, $40). • Rumsey Playfield, Central Park, enter at Fifth Ave. and 72nd St. (no phone; summerstage.com).

Irving Plaza
9/12: John Scofield Band. 9/15: Snapcase; the (International) Noise Conspiracy; Common Rider; the Lawrence Arms. 9/16: Le Tigre; the (International) Noise Conspiracy; Northern State; the Wau Wau Sisters. 9/19, 9/21–9/22: Marianne Faithfull. • 17 Irving Pl. (212-777-6800).

★ Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesday: World music. Thursdays: Editors, writers, photographers and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. Through 9/13: Ryuichi Sakamoto: "The Music of Antonio Carlos Jobim." 9/14: Julee Cruise. 9/17: Spanish Harlem Orchestra. 9/18: Gangbe Brass Band. • 425 Lafayette St. (212-239-6200).

Knitting Factory
9/11: "Underground Poets Railroad: A Benefit for the Black Firefighters Killed on 9-11." 9/12: The Slackers; Turbo ACs. 9/13: The Slackers; Lost City Angels. 9/14: Drums and Tubal; Spaceheads. 9/15: "Reuben CD Release Party"; Johnny Quinlan; Raumschmiere Balloons; Telefon Tel Aviv. 9/17: Earth Phantomsmasher. 9/18: Robby Ameen; Horacio Hernandez and friends. • 74 Leonard St. (212-219-3055). $.

Maxwell's
9/12: Rana; Todd Deatherage. 9/13: Hot Rod Circuit/Brand New. 9/14: Brendan Benson and the Wellfed Boys. 9/15: The Pietasters. 9/16: Superdrag; the Mayflies U.S.A. 9/17: Drive-By Truckers. 9/18: Gene; Matthew. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

★ Mercury Lounge
9/12–9/14: Soulive. 9/15: Elastic Mystic featuring Michael Kang, from String Cheese Incident, and Aaron Johnston. 9/16: Pinfield; Mere. 9/17: White Light Motorcade. 9/18: Moldy Peaches' Kimya Dawson. • 217 E. Houston St. (212-260-4700).

Northsix
9/12: The Pee Wee Fist. 9/13, early: Brendan Benson and the Wellfed Boys. Late: Panthers; Prosaics; Creme Blush. 9/14: Johnny Society; Olivia Cornell. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

S.O.B.'s
9/17: Mr. Lif. • 204 Varick St. (212-243-4940).

Southpaw
9/12: Dopo Yume; the Love Scene. 9/13: Elk City; the National; Jason Liebman. 9/18: Luther Wright and the Wrongs; Chris Brown and Kate Fenner; Cookies Downtown. • 125 Fifth Ave., Park Slope, Brooklyn (718-230-0236).

The Village Underground
9/13: Monte Montgomery. 9/17: Red Rooster. • 130 W. 3rd St. (212-777-7745).

★ "Warsaw"
9/19: Phantom Planet. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll free, 866-468-7619).

Clubs

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322). $10.

APT
Mondays: "The Minty Fresh Living Room" with Bobbito Garcia. Tuesdays: "iPod Party" with Andrew Andrew. Wednesdays: "Little Ricky's Rib Shack" with Rich Medina. Fridays: "Undressed" with Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Arc
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

Centro-Fly
Thursdays: Eclectic music with "?" Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. • 45 W. 21st St. (212-627-7770).

Club Shelter
Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Williamsburg, Brooklyn (718-599-1000).

"Overboard"
Monthly parties aboard the *Paddlewheel Queen*. 9/14: Eddie Richards; Nathan Coles. • East River at 23rd St. (no phone; matter-form.com). $25.

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor, of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

Jazz

★ Birdland
Mondays in September from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. 9/11: Emiko Hayashi Quartet. 9/12: Charli Persip and his "Supersound" big band. 9/13–9/14: Patricia Barber. Barber's densely packed lyrical style isn't for everyone, but she's one of jazz's more interesting vocalists nonetheless. • 315 W. 44th St. (212-581-3080).

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH BY SCOTT WEINER /RETNA, LTD.

Onstage

Night of Terrors

Postmodernism in the culture at large may—*may*—have expired on September 11. But it's still a force in pop music, especially among the highbrow set: Richard Thompson's "1,000 Years of Popular Music" was one of the smartest shows of the year. Now **The Three Terrors**—singer-songwriters Stephin Merritt (of Magnetic Fields, pictured, center), Dudley Klute (left), and L. D. Beghtol (right), who sang on the Fields' classic *69 Love Songs*, will present a historical survey of songs about "drink, drug, and delirium." What compositions can we expect to hear during their engagement at the Bowery Ballroom on September 15? "Well," Merritt says wryly, "I can tell you what not to expect: 'Casey Jones' by the Grateful Dead, or 'Cocaine.' But I can't promise that we won't do songs that'll be just as embarrassing." There may be clues to the night's set list in Merritt's list of favorite songwriters of the moment, which includes Eminem ("He's a very interesting lyricist, but he's not great with melody"), foul-mouthed electro star Peaches ("She's hilarious"), and *South Park* and *Hairspray* composer Marc Shaiman. The Bowery engagement will actually be the third program by the Terrors: A previous show revolved around "saddest songs" (a retrospective of depressing tunes, presented on Valentine's Day), and "The Three Terrors Go Hollywood" went far beyond classic soundtrack fodder to the likes of music from *Deep Throat*. Though the group seems to be taking on near-permanence, Merritt says that a Three Terrors CD isn't in the stars. "I make more than enough records," says the prolific popster, "on my own." (See "Small Stages.") E.B.

Blue Note
9/10–9/21: Elvin Jones's 75th-birthday celebration. • 131 W. 3rd St. (212-475-8592).

Cajun
Mondays and Thursdays in September: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and His New Orleans Jazz Band. Thursdays: Vince Giordano and the Nighthawks. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 9/15: Elaine Elias Trio. 9/17–9/22: Ray Barretto and New World Spirit. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

Jazz Standard
Sets at 7:30 and 9:30. 9/12–9/15: Eric Alexander Quartet. 9/17–9/21: Verizon Music Festival. • 116 E. 27th St. (212-576-2232).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke
Sundays in September: Chris Washburne and the Syotos. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic
Sundays: "Klezmer Sundays." 9/14: Thurston Moore, Wally Shoup, Paul Flaherty, and Chris Corsano. 9/17: Kazu Uchinashi. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in September: The Vanguard Jazz Orchestra swings on. Through 9/15: Bill Charlap Trio. 9/17–9/22: Ted Nash Quintet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines on Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. 9/12–9/15: Dane Cook. 9/18: Angela Lagreca. 9/19–9/22: Dave Attell. • 1626 Broadway, nr. 49th St. (212-757-4100). $12.50–$24.50, two-drink minimum.

Comedy Cellar
Through 9/16: Colin Quinn; Nick DiPaolo; Godfrey; Tom Papa; Jim Norton. 9/17–9/23: Colin Quinn; Mitch Fatel; Godfrey; Greg Giraldo; Jim Norton. • 117 MacDougal St. (212-254-3480).

Dangerfield's
Through 9/15: Steve Marshall; Paul Mercurio; Rob Magnotti; Richie Byrne; Steve Byrne. • 1118 First Ave., nr. 61st St. (212-593-1650).

Cabaret

Don't Tell Mama
Thursdays in September at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

★ Feinstein's at the Regency
9/17–10/5: "Love and Payne" with Darlene Love; Freda Payne. The food and beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the show at 11. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

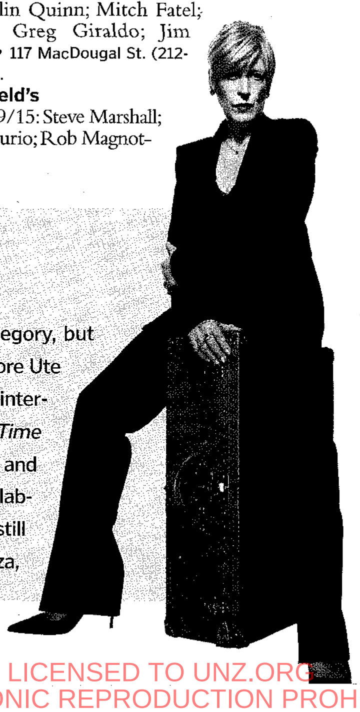
Judy's
9/11: Diane Templeton in "Lady Di" with Rod Derefinko (piano) and Frank Wagner (bass). 9/12–9/14: Julie Reyburn presents her new fall show "Blackbird" with Mark Janus (piano). 9/15: Nancy Collyer in "That Divine Urge" with Jeff Waxman (piano). 9/16: "Leer Mondays" with the Lounge-O-Leers. 9/17: Martha Lorin in "Americana" with Tedd Firth, Jay Leonhart, and Dave Ratajczak. 9/18: Debbie Lesser with David Brunetti (piano) and Dan Martin (bass). 9/19: Debbie Lesser with David Brunetti (piano) and Dan Martin, (bass). • 169 Eighth Ave., nr. 18th St. (212-929-5410).

Find a bar or club. Search our listings of more than 500 bars by type and location.

Club Date

Faithfully Yours

She may be lumped into that "singer-songwriter" category, but **Marianne Faithfull** (pictured) has a dark edge that's more Ute Lemper than Sheryl Crow. That sensibility has kept her interesting into middle age; her recently released CD *Kissin' Time* is full of typically bilious tunes like "Sex With Strangers" and even pulls off the rare feat of making market-friendly collaborations with Beck, Billy Corgan, and Blur work. Faithfull's still a potent draw, too; she plays three nights at Irving Plaza, September 19, 21, and 22. (See "Small Stages.")



PHOTOGRAPHS: FROM TOP, GAIL O'HARA; RANKIN/CAMERA PRESS/RETNA, LTD.

cue

TheMix

Edited by Boris Kachka

Radio Highlights

"Changed New York"
Capping off the NPR station's extensive September 11 memorial coverage, a one-hour documentary deals with the impact of the catastrophe on individuals' emotional lives. • 9/11 at 3 P.M. on WNYC, 93.9 FM, and 8 P.M. on WNYC, 820 AM.

Memorial Concerts
The classical-music station broadcasts two concerts commemorating September 11: "A Requiem for September 11," a delayed broadcast of a performance of Verdi's Requiem at Liberty State Park in New Jersey, and a live choral concert of twentieth-century memorial pieces at Trinity Church. • Requiem on 9/11, 10 P.M. to midnight, Trinity concert 9/12 at 7 P.M. WQXR, 96.3 FM.

Thomas McCormack
The 70-year-old playwright and former publisher talks to the eponymous host of "The Lewis Burke Frumkes Show" about his recent play about the book business, *Endpapers*. • 9/15 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"From Tragedy to Unity"
A large symposium subtitled "A Celebration of the Human Spirit" consists of four timely panel discussions among luminaries and leaders. Following Met chairman Philippe de Montebello's opening remarks, the first panel, "Arts and Culture," will include critic Greil Marcus. The next, "Science and Spirituality," may have *A History of God* author Karen Armstrong. "Business and Finance" will include Hearst's Cathleen Black, and the last one, "Media and Politics," wouldn't be complete without our own Michael Wolff. Michael Bloomberg gives closing remarks. • 9/11, registration 8:30 A.M., talks 9:45 A.M. to 5 P.M. Rogers Auditorium, Metropolitan Museum of Art (212-355-2227 for reservations); free.

WTC Uncut
Steven Mudrick and Bryan Kortis, the co-directors of this documentary consisting of 90 minutes of uncut footage of the towers' destruction accompanied by a sound collage, introduce a screening of their film. • 9/11 at 1 P.M. Museum of the Moving Image, 35th Ave. at 36th St., Astoria, Queens (718-784-0077); $8.50.

"Through a New Lens?"
Historians Eric Foner and Thomas Bender talk about 9/11 and its impact on American history. (See box.) • 9/11 at 7 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672, ext. 205); free.

John Lewis Gaddis
The Cold War historian opens a three-part lecture series about a changed international climate—to be published as a book by Harvard University Press—with "Clear and Present Dangers: The American Response." • 9/12 at 6:30 P.M. Celeste Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

Nam June Paik
The renowned artist is joined by pain specialist Matthew H. M. Lee, as they discuss a collaboration called "Thermography: The Philosophy of Pain," in which they've mapped out the human experience of pain with infrared imaging. • 9/12 at 7 P.M. American Museum of Natural History, 2 W. 77th St. (212-769-5200); $15.

Ryszard Kapuscinski
The Polish master of poetic and political nonfiction holds two conversations this coming week—discussing "First World/Third World" with renowned South African essayist Breyten Breytenbach, then riffing on "Rhapsodic Nonfiction" with Oliver Sacks. • "First World/Third World": 9/12 at 7:30 P.M. "Rhapsodic Nonfiction": 9/18 at 7:30 P.M. Hemmerdinger Hall, NYU Main Building, 100 Washington Sq. E. (212-998-INFO); free.

"In Search of Dignity"
Gunter Pfannmuller and Wilhelm Klein talk about their photographic-book collaboration, *In Search of Dignity*, for which they traveled around the world documenting vanishing indigenous cultures. • 9/16 at 7 P.M. Explorers Club, 46 E. 70th St. (212-628-8383); $12.

"The Past and Future of Lower Manhattan"
The architect and author James Sanders, whose most recent book is *Celluloid Skyline*, talks about past experiments in community architecture and the lessons to be learned for redeveloping ground zero. • 9/17 at 6 P.M. The New School, 66 W. 12th St. (212-229-5488); $5.

"How Will This Ever End?"
The Middle East conflict is discussed by a panel consisting of Richard Holbrooke, Leon Wieseltier, writer Hillel Halkin, Iraqi dissident Kanan Makiya, and Washington Institute fellow Dennis Ross. Martin Peretz moderates. • 9/17 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Written Word

"Poets for New York"
Readers commemorating the anniversary include Irina Mashinsky, Carmen Firan, Vladimir Druk, and Jean Harris. • 9/11 at 6 P.M. Cornelia St. Café, 29 Cornelia St. (212-989-9319); $6 and one-drink minimum.

"Remembering September 11"
Three authors—Stephen J. Dubner (*Turbulent Soul*), Jennifer Natalia Fink (*The Mikvah Queen*), and Thane Rosenbaum (*The Golems of Gotham*)—discuss the attacks after a prayer is led by Rabbi David Gedzelman. • 9/11 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); free.

110 Stories
The first reading from a new anthology of short pieces about September 11—interspersed with music and dance—is part of the Y's commemoration of the one-year anniversary. (See box.) The second takes place the next day. • 9/11 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); free, but reservations required. 9/12 at 7 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Gary Suson
The photographer behind *Requiem: Images of Ground Zero*, talks about his experiences at the site of the attacks last year. • 9/12 at 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Alan Furst
The acclaimed espionage novelist reads from his new historical thriller, *Blood Victory*. • 9/12 at 7 P.M. Partners & Crime, 44 Greenwich Ave. (212-243-0440); free.

"With Their Eyes"
Stuyvesant High School teacher Annie Thoms and student contributors present *With Their Eyes: September 11th—The View From a High School at Ground Zero*, a collection Thoms edited. • 9/12 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Eugene Richards and Ron Haviv
Two renowned photojournalists come together to show slides from their timely new books—Richards

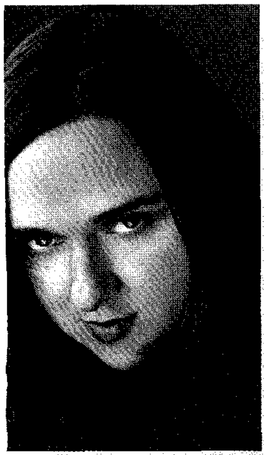
Data

Memorial Day

Dueling Gettysburg Addresses and the promise of mass tourism have left even some victims' families wary of ground zero's official ceremonies on Wednesday. But houses of worship and culture across the city have their own, quieter plans for those of us who can't bear to work through the day but don't want to spend it alone. Here are just a few of the many gathering places, open houses, and exhibits; see listings for details and other local events.

St. John the Divine 1047 Amsterdam Avenue September 11, all day	A day of somber ceremonies at the eclectic cathedral begins with the tolling of bells at 8:46 A.M., followed by a requiem Eucharist, musical performances, a candle-lighting ceremony, and a reading of victims' names by survivors and others.
92nd Street Y 1395 Lexington Avenue September 11, from 2 P.M. on	Contributors to *110 Stories: New York Writes After September 11* read throughout the day in the main hall, but a more formal 8 P.M. program features big-name readers—Paul Auster, Art Spiegelman—interspersed with prayers, music, and dance.
New-York Historical Society 2 West 77th Street September 10–14	As four WTC-related exhibits continue, screenings of three outstanding documentaries culminate in a filmmakers' forum, "Watching the Unwatchable." On the 11th, folklorist Steve Zeitlin reads poetry, and Lisa Radakovich Holsberg sings a memorial piece.
Museum of Television & Radio 25 West 52nd Street September 11, noon to 6 P.M.	Screenings of TV shows dealing with the catastrophe supplement the central exhibit, "As the World Looked On," in which a cacophony of international coverage of the day contrasts with awe-inspiring photos by Joel Meyerowitz.
International Center of Photography 1133 Sixth Avenue September 11, 10 A.M. to 5 P.M.	It's a free-admission day for three new exhibits, the eeriest of which—"Bill Biggart: Final Exposures"—includes digital shots recovered from ground zero after the photojournalist's death (including, pictured, "Remains of the South Tower and the Marriott Hotel"—Bill Biggart's final surviving photograph).
Museum of the City of New York 1220 Fifth Avenue September 11, 9 A.M. to 9 P.M.	Here, too, visits are free and three perspectives are offered. The documentary *In Memoriam: New York City, 9/11/01* follows Rudy Giuliani and staff as they scramble to cope; "The Day Our World Changed" culls 83 pieces of children's artwork; and historians Eric Foner and Thomas Bender reconsider American history.

PHOTOGRAPH © 2001 BILL BIGGART.



In Print

And Sometimes Wry

A Europhile raised in a Montana college town, radio commentator and essayist **Sarah Vowell** felt most thoroughly American while watching the L.A. riots from Holland. "It was sort of my liberal-young-person dream to live in the Netherlands, or Sweden—a country that was together and un-newsworthy, where there was universal education and people bicycled, la-di-da," Vowell says in that trademark wry-librarian-cutie squeak familiar to fans of *This American Life*. "But there was something about being there and watching Los Angeles on fire that made me realize that that chaos was part of me. I had never been so homesick in my life." It's that often-conflicted affection for America and its shopworn history lessons that drives her new essay collection, *The Partly Cloudy Patriot* (Simon & Schuster, $22)—almost half of which is new, with only one essay revised after September 11. "This is where I say I was interested in nationalism before it was cool," she says. The title piece takes off from the Mel Gibson vehicle *The Patriot;* other subjects range from her worship of Lincoln and Teddy Roosevelt to why Al Gore would be president had he heeded the lessons of *Buffy the Vampire Slayer* and used his "nerd voice" (a self-deprecating device Vowell admits having mastered). Other contributions—on Thanksgiving, Tom Cruise, Pop-a-Shot basketball—come from public-radio stories and past gigs for *Time* and *Salon.* For Vowell, one of whose first steady jobs was editing the *San Francisco Weekly's* nascent art section with Dave Eggers, the future is up in the air. "The thing that suits me best is not having to do one thing," she says. "All I want to do is to keep messing around. More nonfiction, please! I guess that's my plan." Vowell reads at Barnes & Noble Astor Place on September 17. (See "The Written Word.") B.K.

from the thoughtful 9/11 journal *Stepping Through the Ashes*, Haviv from the vivid war chronicle *Afghanistan: The Road to Kabul*. • 9/17 at 7 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Bruce Feiler
The author of *Walking the Bible* reads from and discusses his latest religious travel journal, *Abraham: A Journey to the Heart of Three Faiths*. • 9/17 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

A. M. Homes
The acclaimed author reads from her new collection, *Things You Should Know*. • 9/17 at 7:30 P.M. Barnes & Noble, 396 Sixth Ave. (212-674-8780); free.

Sarah Vowell
The essayist and NPR contributor reads from and talks about her new essay collection, *The Partly Cloudy Patriot*. (See box.) • 9/17 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Special Events

Tour

Religious Diversity Tour
The city's first synagogue, A.M.E. Zion congregation, and Roman Catholic parish are all located way downtown, proving they were all firmly rooted here from the beginning. Visit these and other early houses of worship. • 9/15 at 11 A.M. Meet at the foot of City Hall Park, Broadway at Park Row (212-439-1049); $15.

Exhibits

"Aftermath"
Three exhibits mark the role of photography in events related to 9/11: one of photos taken illegally by rebellious women under Taliban rule, another of digital shots taken by 9/11 victim Bill Biggart, and the third of ground-zero photos by Jeff Mermelstein. (See box.) • 9/11, 10 A.M. to 5 P.M.; 9/13 through 12/1. International Center of Photography, 1133 Sixth Ave., at 43rd St. (212-857-0000); $9, free on 9/11.

"Faces of Ground Zero"
Veteran *Life* photographer Joe McNally's life-size Polaroids of rescue workers, survivors, and victims' relatives return to New York after a world tour. The collection is displayed for 24 hours on September 11. • 9/11 through 9/23. Rockefeller Center Plaza, 30 Rockefeller Center, near Fifth Ave. and 49th St.; free.

Kofi Annan at St. Bartholomew's
The secretary-general marks the opening of the U.N. General Assembly by addressing the congregation. Expanded services culminate in an evening memorial of interfaith prayers and a procession to local fire and police stations. • 9/11, 8:30 A.M. to 7:30 P.M. St. Bartholomew's, 109 E. 50th St. (212-378-0200); free.

Other Events

9/11 Events at the NYHS
The museum hosts several screenings and talks, including a slide show and talk by exhibited photographer Camilio José Vergara and a day of poetry and music. (See box.) • "WTC Uncut," 9/10 at 7 P.M.; Reading and music, 9/11 at 7 P.M.; Slide show, 9/12 at 6:30 P.M.; "Seven Days in September," 9/13 at 7 P.M.; forum, 9/14, 1 to 6 P.M. New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

St. John the Divine Memorial
Ceremonies, music, and a reading of names mark the anniversary. (See box.) • 9/11, all day. St. John the Divine, 1047 Amsterdam Ave., at 112th St. (212-316-7540); free.

9/11 at the Museum of TV & Radio
In addition to screenings and the Meyerowitz exhibit, a show of special NPR programs ("A Sound Response") continues. (See box.) • 9/11, noon to 6 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6000); $6.

Sports

Let Freedom Run
Ten thousand runners (Giuliani and Pataki included) are expected at this four-mile run-walk in memory of the victims of September 11—followed by a ceremony, music, food, and drink. Proceeds benefit the Gift of New York, which provides tickets to events for victims' families. • 9/14 at 9 A.M. Pier 84, 44th St. and Hudson River Pk. (212-354-0300); $30.

PHOTOGRAPH BY MARION ETTLINGER.

Solutions to last week's puzzles

P	R	I	V	A	T	E	■	D	E	L	I	V	E	R
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■	■	■	■	■	I	S	D	I	G	G	I	N	G	■	■	■	■	■
A	B	C	■	A	N	T	E	■	A	R	S	■	■	S	H	R	E	D
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SMITH *Continued from page 36*

tack, particularly how many of our firefighters, police officers, rescue workers, I kept trying to calculate how many, because I knew I would have to answer," Giuliani says in a low, steady voice. "And the number was just impossible to even think about. I knew then that we would feel this pain, that it would just ripple out all over this city, all over the state, all over the country, and all over the world. But you don't realize until you deal with an individual's family, the firefighters, all of the impact it has, what a horrible thing they did to us . . . " His voice trails off, and Giuliani seems to be back walking in the rubble again for an instant.

"So, uh, I don't just want to offer my condolences to this family," he says, the stone returning to his demeanor. "I want to thank you as an American for the incredible man you gave us. The bravery that Patrick demonstrated on that day, each one of them did, each one singularly and alone, they are the reason that the spirit of the United States withstood that attack."

He briefly leavens the mood with a joke about Lyons's sports allegiances—"A Dolphin fan? A *Met* fan? Well, no one's perfect, I'm not perfect"—but his conclusion is a stunner. The firefighter's widow gave birth to their first child, a son, on October 7, less than a month after the World Trade Center took her husband. It is to little Patrick that Giuliani directs his final words. "When he gets older, just keep telling him he didn't lose his dad," Giuliani says. "There is nobody, absolutely no one—no terrorist, no murderer—no one can take your father from you. It can't be done. Your father is inside you. He's part of you. He's part of what you inherit. And he has inside him all those wonderful qualities we've heard about today."

Weeping echoes through the church. "So he hasn't lost his dad," Giuliani says. "In the most important sense, he has his dad right inside him. And I would like you to know how we feel about his dad. I think we should conclude by standing and giving Patrick a standing ovation, so his son knows what we feel about his father."

The crowd is instantly on its feet, and for a full, cathartic 60 seconds, palms bang out a loud tribute. As the ovation crescendos, the former mayor, also clapping, leaves the pulpit and walks back to his pew. It is a canny gesture, one he has used at funerals before: In that moment he is selfless, merely one of the appreciative citizenry, surrendering the spotlight to the true hero. But Rudy Giuliani is riding that applause, too. ■

cue Kids

Edited by Susan Avery

Events

For Children

Tell Me a Story
The Storytelling Series at the Provincetown Playhouse begins 9/15 with Laura Simms narrating "The Bird Lady of Central Park." 10/13 is "Little Red Riding Hood," "The Chinese Opera"; 10/27 is "Suddenly There Came a Tapping," a retelling of Poe's "The Raven"; 11/24 is "Where in the World Is Henry?"; and 12/1 is "Fiesta Feminina," which celebrates the girls of Mexican folklore. Reservations suggested. (See box.) • All performances are at 3 P.M.; Provincetown Playhouse, 133 MacDougal St. (212-998-5867); free.

The Old Neighborhood
The Jewish holidays are a great time to visit the Lower East Side, the birthplace of this country's Jewish civilization. In a child-friendly ramble, tour guide Dr. Phil takes families to great places to grab a nosh, centuries-old shuls, and the former push-cart bargain streets that now house trendy boutiques. Bubbe would *kvell.* • 9/15 at 10:30 A.M.; Meet at the First Roumanian-American Synagogue, 89 Rivington St. (888-377-4455); $8.

Into the Kitchen, Outdoors
Given its eclectic menu and growing popularity, the Kitchen's Neighborhood Street Fair in Chelsea is expected to draw more people than in the past three years. Kids will get a kick out of the street performances, which include drag makeovers and acts of flight. Main-stage festivities include African percussion, salsa, hip-hop, and low-tech circus acts. • 9/14 from 2 to 5 P.M.; 19th St. bet. Tenth and Eleventh Aves. (212-255-5793, ext. 10); free.

Multi-feature Picture Show
Grab a picnic dinner with the family and head on over to Socrates Sculpture Park for a free outdoor family-film festival, in conjunction with the Museum of Modern Art. Kids will enjoy the series of shorts on the big screen. The 9/14 theme is "Shifting Shapes," a 39-minute program that includes *Harold and the Purple Crayon* as well as the *Russian Rooster.* 9/21 is "Island Adventures," and 9/28 is "International Folktales." • Saturdays in September, music begins at 6 P.M., films begin at sunset; Socrates Sculpture Park, Broadway and Vernon Blvd., Queens (718-956-1819 or socratessculpturepark.org); free.

Sheira & Loli Do Ditties
Dittydoodle Works comes to live theater. Those who are familiar with the WLIW-TV rag-doll twins will get a kick out of the "Gift of Song" tour, a 75-minute musical that follows the girls as they search for their missing birthday present. (This season, the TV show goes national.) • 9/21 and 9/22; Westbury Music Fair, 960 Brush Hollow Rd., Westbury (212-307-7171 or musicfair.com); $20.50.

Pacific Overtures
The American Museum of Natural History offers all things Japanese. Activities include a drumming workshop, folk-dance workshop, and song workshop. Preregistration required. • 9/14 from 11 A.M. to noon; American Museum of Natural History, Central Park West at 79th St. (212-769-5200 or amnh.org); $10–$15.

Young Naturalists
Wednesdays are nature days at the Alley Pond Environmental Center. For seven weeks, pre-K kids will learn basic science to reinforce school-readiness skills. Those in kindergarten through second grade will go on more advanced nature walks, and help care for the center's animals and plants. • Begins 9/11 and goes through 10/23; Pre-K goes from 3:15 to 4:45 P.M., K–2 goes from 3:30 to 4:45 P.M.; Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000); pre-K class is $84, K–2 is $77.

Onstage

Tales of the City

A good children's storyteller engages parents as well, letting us forget that what we're hearing is intended for the kids. And the **Provincetown Playhouse Storytelling Series**, now in its fourth season, has proven particularly engaging, as the cream of the tale-spinning crop plays to packed houses month after month. It's a new life for an old space: The legendary former stable where Eugene O'Neill's one-act plays were first produced fell into disrepair in the eighties, after the closing of *Vampire Lesbians of Sodom,* and was bought up by NYU. Today, it's used for classes, conferences, and grown-up performances, but its schedulers keep plenty of slots open for children's theater. In a tribute to September 11 that never mentions the tragedy by name, this season's free presentations are built around the theme "Tales to Heal the Heart," portraying characters who find the courage to face tough circumstances, as in "The Bird Woman of Central Park," by Laura Simms (pictured), the story of an eccentric life in the city. "These narratives follow in the spirit of New York City," says Maya Ishiura, series producer. "There is an intimacy, like the parent sitting on the bed of a sleepy child. They're stories of kindness and comfort, which is what we need." (See "Children's Events.") S.A.

PHOTOGRAPH BY CHIANAN YEN.

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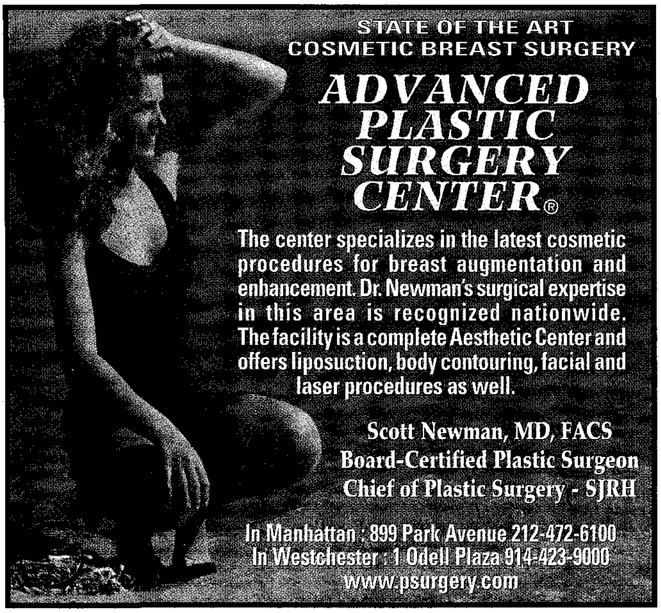
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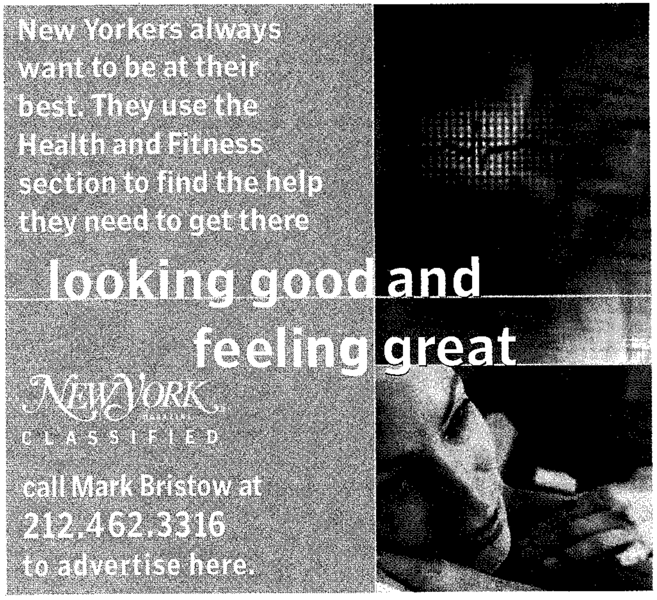
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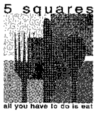

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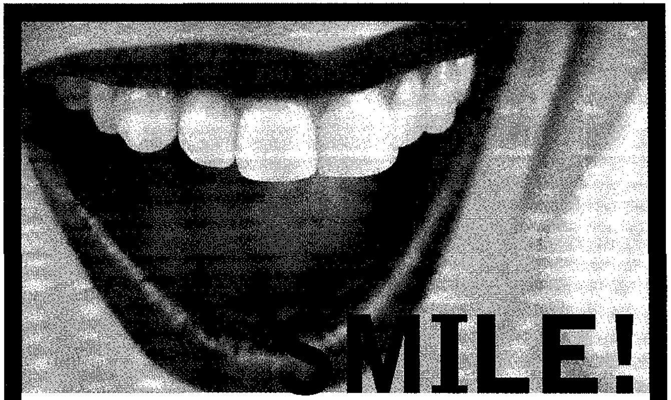

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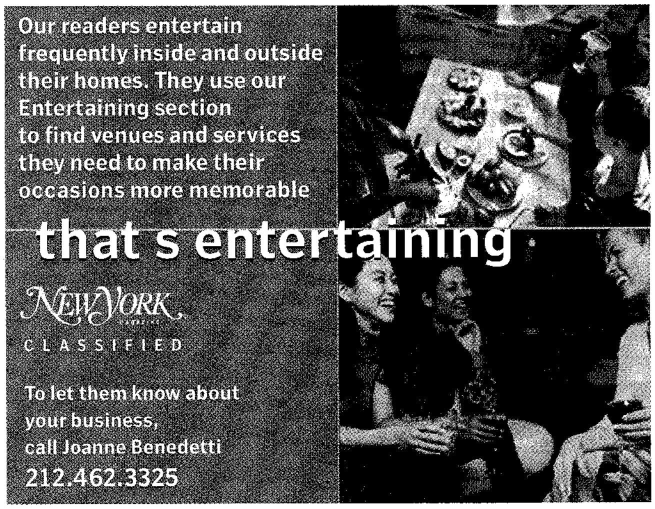

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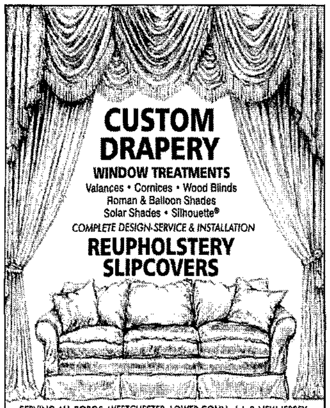

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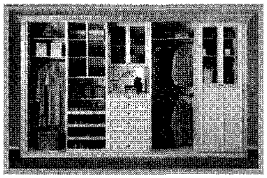

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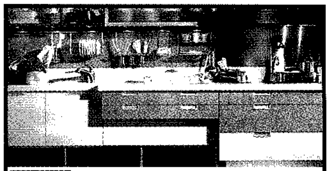

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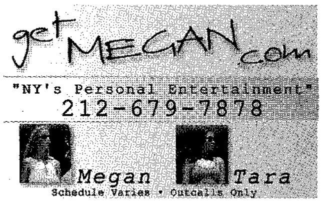
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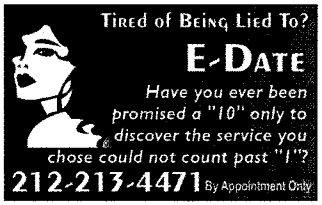
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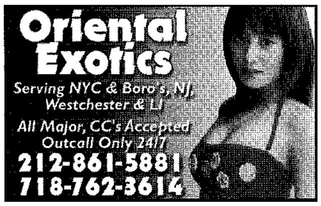
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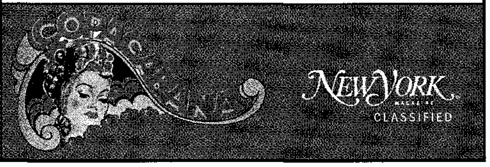

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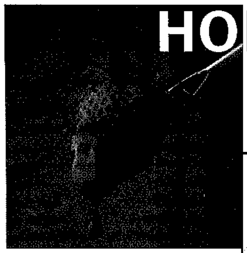

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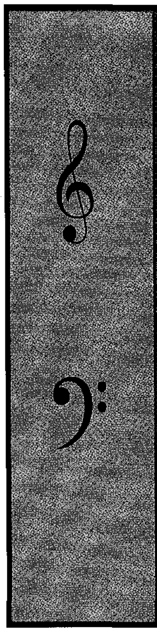

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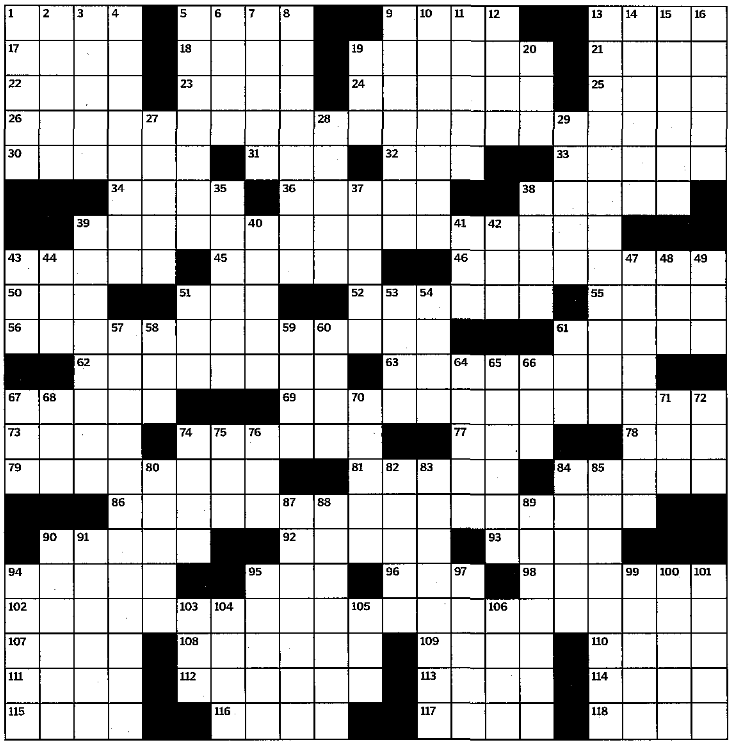
'Double Trouble'

'Cue' Crossword by Maura B. Jacobson

ACROSS

1 Renown
5 Out of harm's way
9 Arp's art genre
13 Driver's beeper
17 Cheese burg
18 Words of confidence
19 Back of the eyeball
21 "——Clock Jump" (Count Basie's theme)
22 Morrison who wrote "Beloved"
23 Not of the clergy
24 T.S. and George
25 Aloha garlands
26 Headed for Helsinki?
30 Creator of the Muppets
31 Henry V, when prince
32 Neither sml. nor med.
33 She's a Gorme
34 Peruvian native
36 Twangy
38 Personification of evil
39 Apache goat-owner's boast?
43 Like Rudolph's nose
45 "On land —— or foam"
46 Stream bottom
50 Phone-button 2
51 "Space Odyssey" number, Roman-style
52 Glacial epoch
55 Cast assignment
56 Thief's take from a deli?
61 —— Hart ("Chicago" character)
62 Whipped badly
63 Olympics team-racers
67 Makes a stab at
69 Oasis ice cream?
73 ——-Ration dog food
74 Sampras rival
77 G. & S. princess
78 Palindromic exclamation
79 Poisonous evergreen shrub
81 Heyerdahl's "—— Expeditions"
84 Squelched, in a way
86 Parents' rules?
90 Numbered airport-departure areas
92 Diabolical one
93 Use a letter opener



94 Goaded on
95 Gridders' org.
96 Winning line at tic-tac-toe
98 Prepared for publication
102 Midday liquor?
107 Enticement
108 Volga port now known as Kuibyshev
109 Actress Russo
110 Former spouses
111 Beatles' "—— Her Standing There"
112 Voguish
113 "The fat —— the fire"
114 Jeopardize
115 Dick Tracy's Trueheart
116 Partner of odds
117 Composer Rorem, and others
118 Trans-Atl. expresses

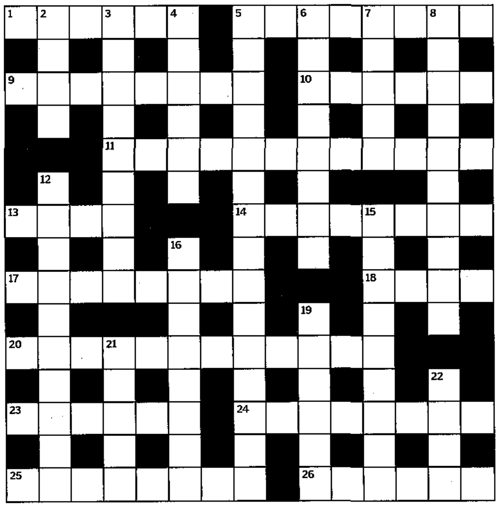
DOWN

1 Get
2 Be crazy about
3 Massenet opera
4 Something exuded
5 Library sign
6 Mil. school
7 Unquestioning belief
8 Captivates
9 Biblical temptress
10 Feeling prickly with excitement
11 Pioneer TV cook Lucas
12 Opposed
13 Morbid fears of wreaths?
14 Silverware city of upstate New York
15 Slow down a horse
16 "Long time, ——"
19 Ump's colleague
20 Donkey's uncle
27 Sis's sibling
28 Exhilarate
29 Throw, with "ho"
35 Nuclear explosives
37 Dry-cleaner's concern
38 Feed the bank account
39 Substance in tobacco
40 Dickens villain Heep
41 Women's wear daily
42 Oil-field sight
43 Gal of song
44 Cable channel for "The Sopranos"
47 Stadium sitting areas
48 Inventor Whitney
49 One of the Tweedles
51 Curator's degree: abbr.
53 Wax, in prescriptions
54 Ogler
57 Current events in the coffee world?
58 Eithers' go-withs
59 Smaller amount
60 Harem rooms
61 Second notes of the scale
64 Scottish squire
65 Ghoulish TV family
66 Synonym and anagram of "aye"
67 Boxing win, in brief
68 Kinsman: abbr.
70 Blackjack player's request
71 Between pi and sigma
72 Sun-bronzed
74 Citrus drinks
75 Col.'s superior
76 Rainbow shape
80 "—— body cry?": Burns
82 Vietnamese capital
83 Kind of gland: var.
84 Slyly disparaging
85 Dressers
87 Without forethought
88 Form of address in Parliament
89 Football teams
90 Complain
91 Greek marketplaces
94 Lacking illumination
95 Name: Lat.
97 More than chubby
99 Rainy-day rarities
100 Cough up
101 Rolltops
103 D-day assault boat
104 Part of t.l.c.
105 Install, as linoleum
106 Oklahoma city

The 'Guardian' Crossword Set by Logodaedalus

ACROSS

1 Limp little books found in dingy place. (6)
5 Contrite writer, one seen in front of canvas dwelling. (8)
9 Bottle or tin kept in check. (8)
10 Turned to me to get into religious eduction, though far away. (6)
11 This for a honeymoon, but the record was faulty. (6,1,5)
13 Cooker turns iron hot and cold. (4)
14 Mere talk describes this turn in skiing. (8)
17 A good man, a lieutenant, holding combat to be courageous. (8)
18 Thus half one's home is in this part of London. (4)
20 Summary law gives less than the correct amount. (5,7)
23 Good backlog not finished for tradesman. (6)
24 Morally suspect behaviour of departing boy. (6-2)
25 Bonnet, perhaps, hides top set of wheels. (8)
26 Short journey made for another in Clermont-Ferrand. (6)



DOWN

2 Maiden, perhaps, says it's your turn to speak. (4)
3 A fuel tub I mended is not ugly. (9)
4 Absolute savage in tree. (6)
5 True street guide—you don't know him from Adam. (7,8)
6 Number: a thousand in a gathering as a rule. (8)
7 Settle up for a clocklike device. (5)
8 Remarkable school put up with a local celebrity. (10)
12 Wave to attract pale animal. (5,5)
15 Delivery boy holding pickle, green as it might be. (9)
16 Friend with moving meter provides symbol of success. (4-4)
19 I'm like a stalactite in dark red volcanic rock. (6)
21 Hurried to get account in the red. (5)
22 Blue Western concealed by university teacher. (4)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 99.

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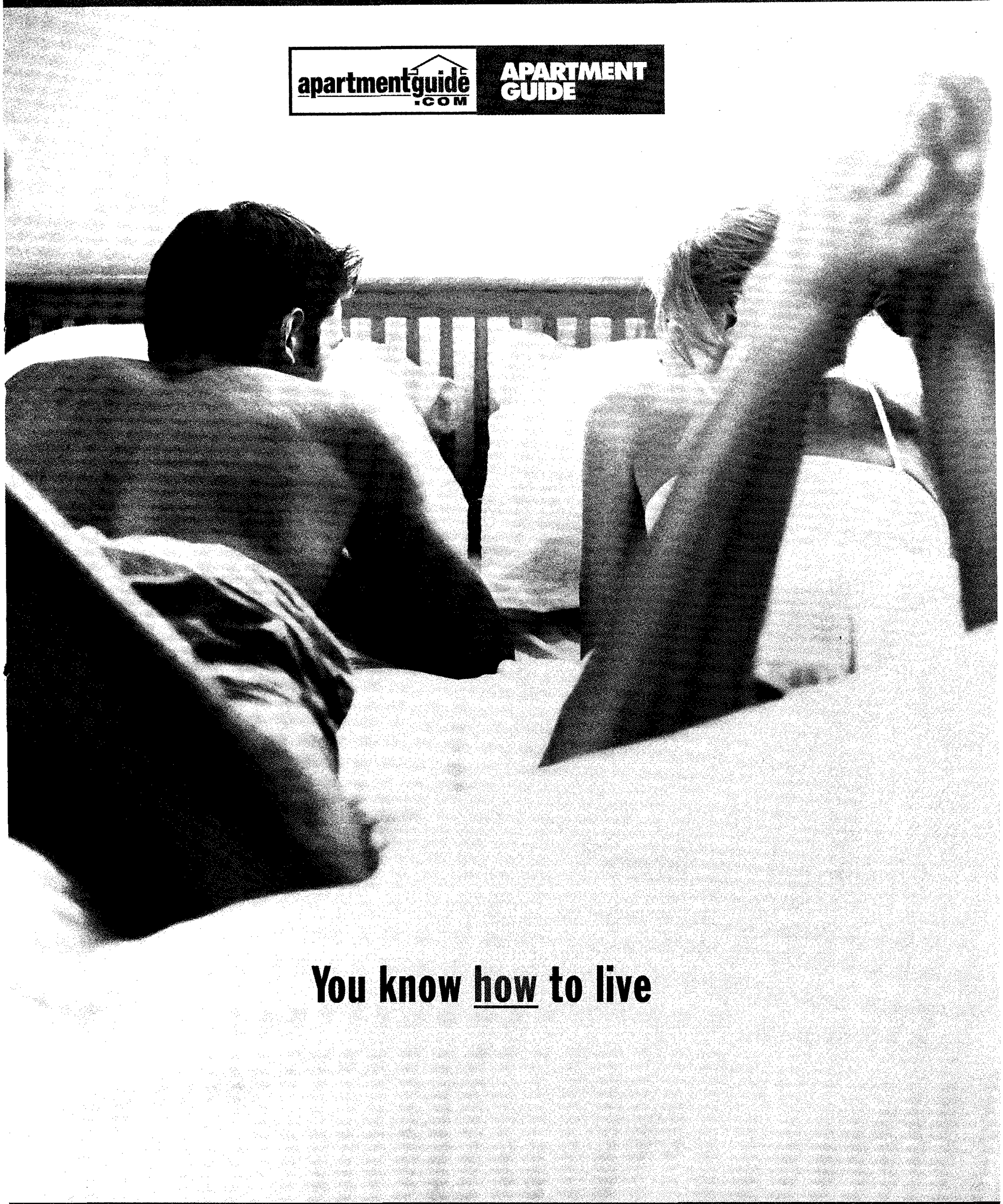

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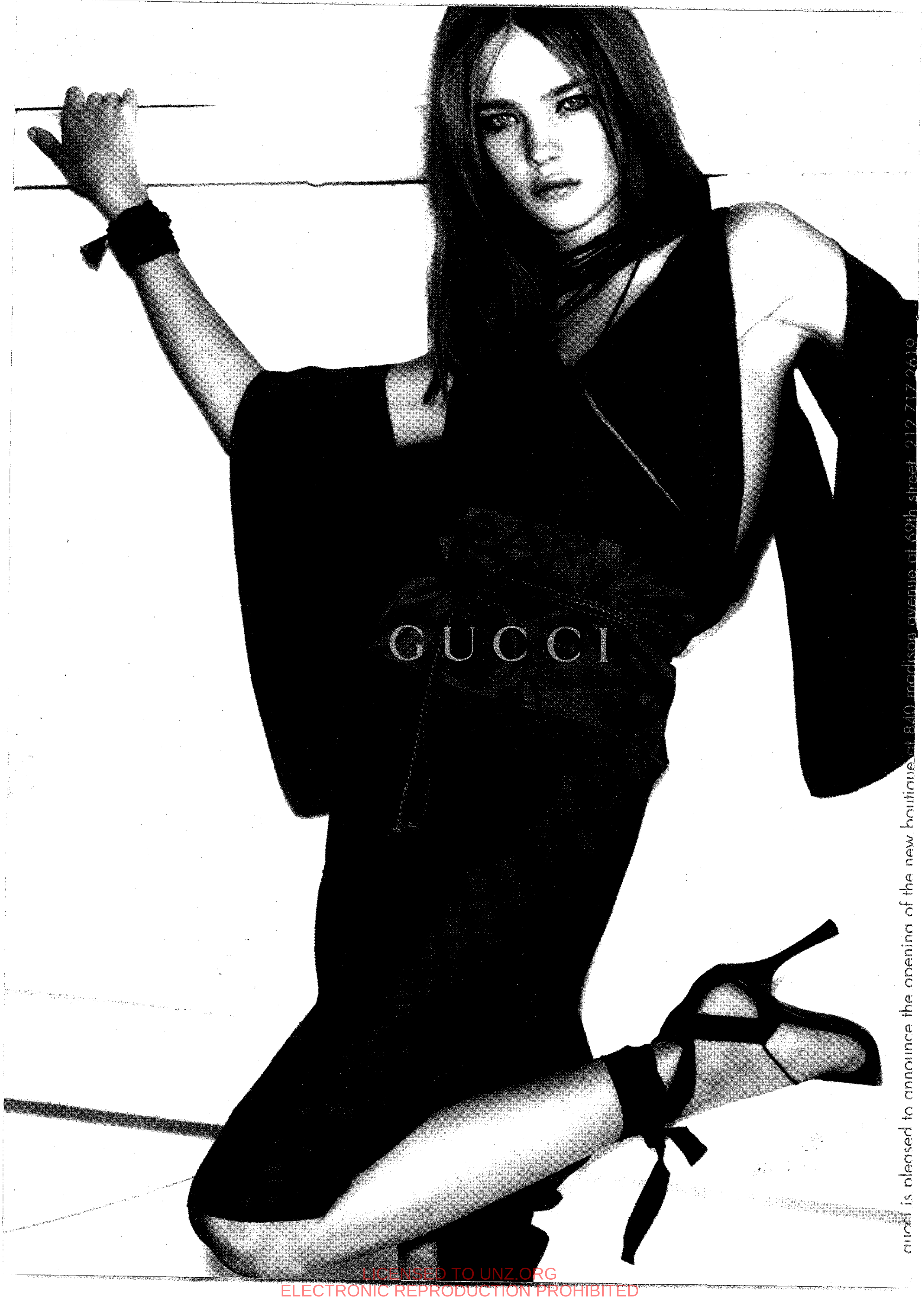
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